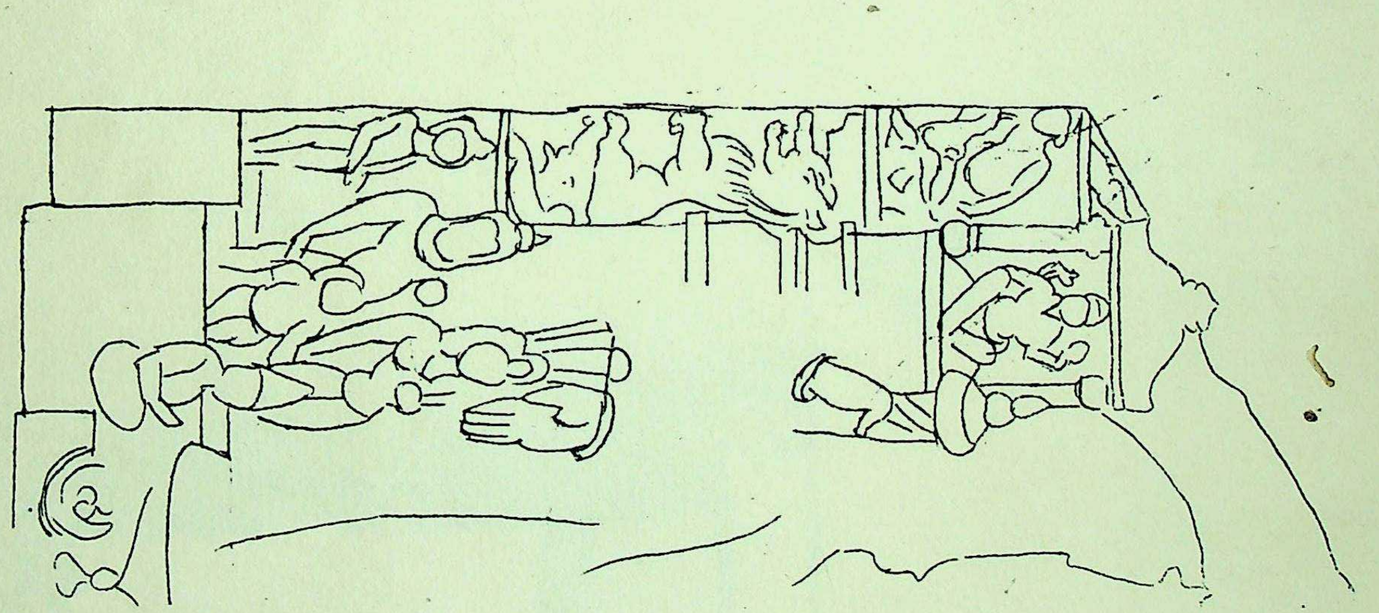

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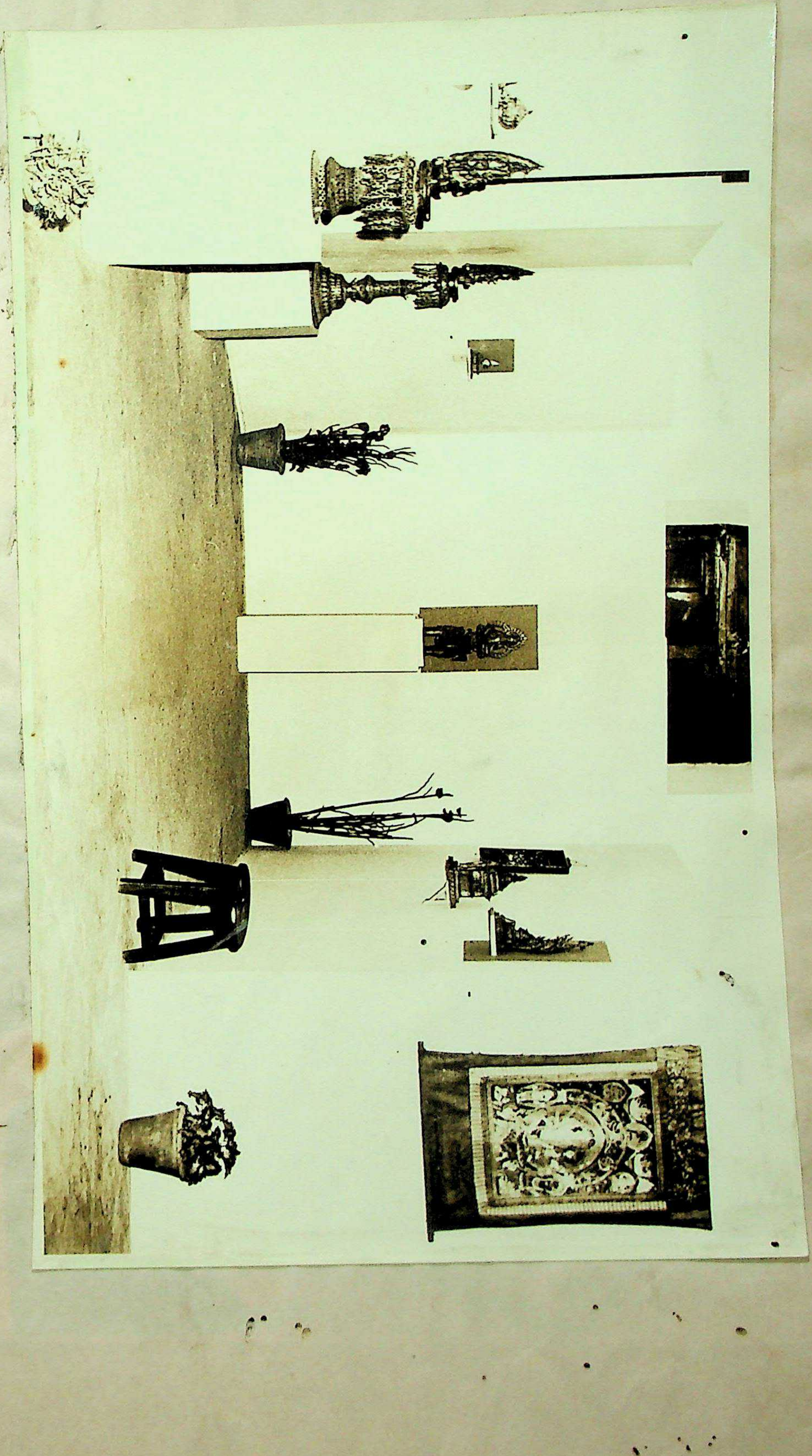

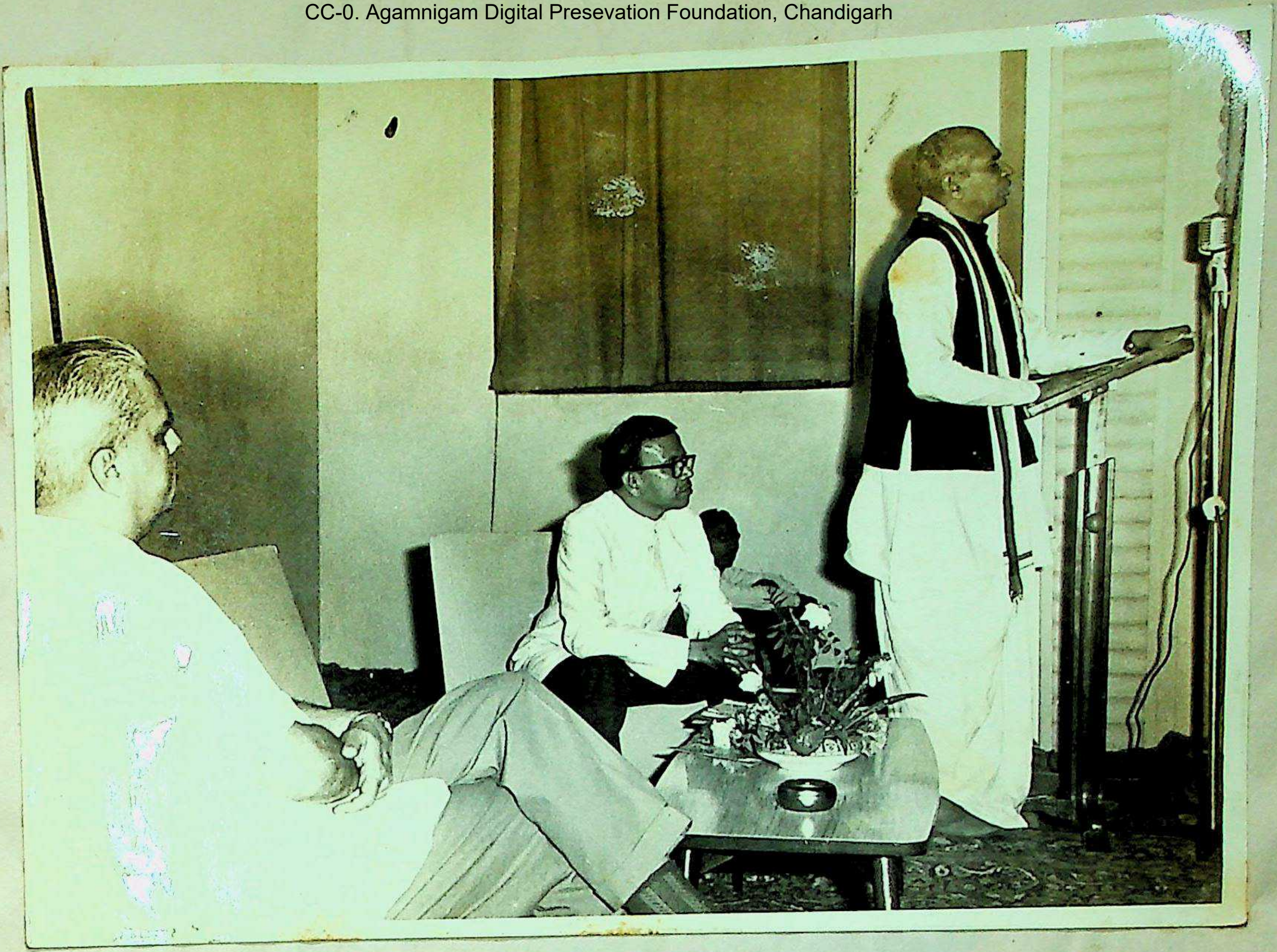

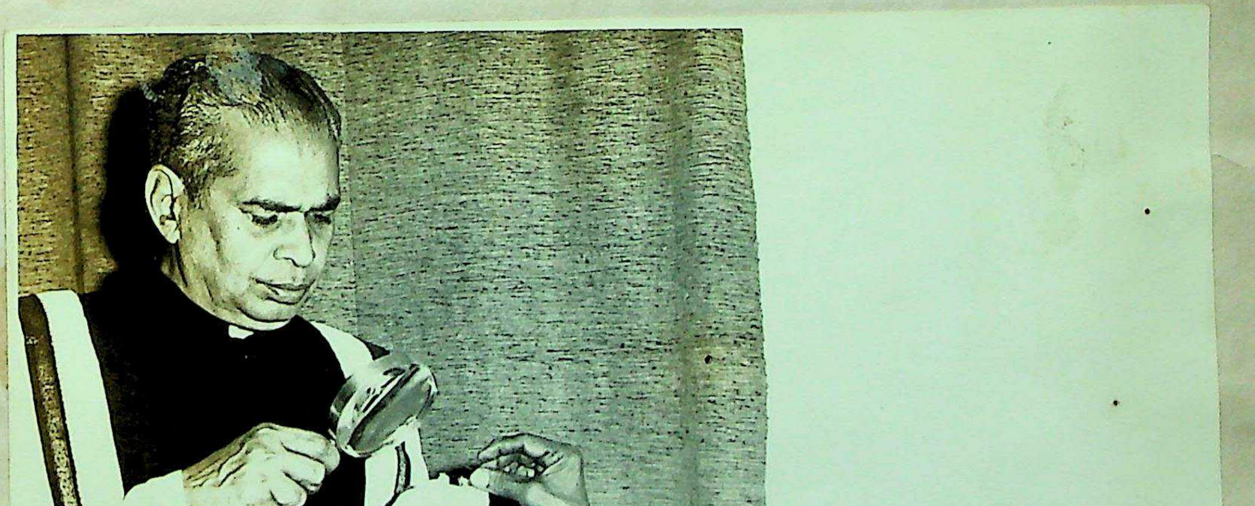

नेपाल तथा तिब्बत की कला

नेपाल तथा तिब्बत की कला का इतिहास सातवीं शती से आरम्भ होता है। इन देशों की कलाकृतियां, धर्म विशेष से प्रभावित है । नेपाल की कला में, हिन्दू तथा बौध्द-धर्म का प्रभाव है, जबकि तिब्बती कला का श्रोत बौद्ध-धर्म है । पूर्व मध्यकाल में, इन देशों की कलाकृतियों पर पालशैली की विशेष छाप पड़ी । इससे, यह कहना कठिन हो गया, कि अमुक कलाकृति नेपाल की है, या तिब्बत की । तिब्बत चीनी कला से भी प्रभावित हुआ ।

इन देशों में शाक्तमत, तंत्रवाद, वज्रयान और स्थानीय लोक धर्म के प्रभाव से, अनेक प्रकार की देवी और देवताओं की, प्रतिमांए बनने लगी थीं । लोगों का ऐसा विश्वास था कि ये देवता कई सिर और भुजाओं वाले होने पर ही रक्षा करने में समर्थ हो सकेंगे । इस प्रकार की देव प्रतिमाएं, क्रुद्ध और शान्त मुद्राओं में मिलती है । कलाकारों ने पूजा तथा घरेलू काम में आनेवाली वस्तुओं पर भी विभिन्न अलंकरणों के साथ पवित्र चिन्हों और देव प्रतिमाओं का अंकन शुरू किया ।

इन देशों में, प्रतिमाएं, ठोस और खोखली, दोनों ही प्रकार की बनती थीं । स्तूप तथा मूर्तियों पर सुनहला रंग चढ़ाना पुण्य का काम समझा जाता था । क्लिष्ट तथा बड़ी-कलाकृतियों के विभिन्न अंगों एवं अलंकरणों को अलग से तैयार करके बाद में जोड़ दिया जाता था । धातु की कलात्मक वस्तुओं पर रिपूसे का काम भी मिलता है । तिब्बत की खोखली मूर्तियों एवं अन्य धार्मिक वस्तुओं के भीतर, कागज पर लिखे मंत्र और तांत्रिक सामग्री रखकर, उन्हें पवित्र और प्रतिष्ठापित किया जाता था ।

धातु के अतिरिक्त पत्थर, मिट्टी. लकड़ी और कपड़े पर भी कलाकृतियां उभाड़ी जाती थीं । अक्सर मिट्टी की कलाकृतियां सांचे से ढालकर तैयार की जाती थी । इन देशों में कपड़ों पर चित्र बनाने की प्रथा बड़ी ही लोकप्रिय थी । इस प्रकार की कलाकृति को थान्का कहा जाता है । इनमें प्रयुक्त होने वाले रंग, खनिज पदार्थों से तैयार किये जाते है । तिब्बती थान्का तभी पूर्ण माना जाता था, जबकि, उसके पीछे किसी श्रेष्ठ लामा द्वारा छापा लगाया जाता था या पवित्र मंत्र लिखा जाता था । विशेष अवसरों पर इनकी शोभा यात्रा भी निकाली जाती थी ।

नेपाल की कुछ धातु प्रतिमाओं पर प्राप्त लेखों से, उनके नाम तथा सम्वत के बारे में भी जानकारी हासिल होती है ।

ज्ञातव्य है, कि नेपाल और तिब्बत की परम्परागत कला, उसी रूप में, अब भी जीवित है । हमारे संग्रह में, इस प्रकार की कलाकृतियां 16वीं शती से लेकर 20वीं शती तक की है । इस अस्थायी प्रदर्शनी के माध्यम से, उपर्युक्त प्रकार की कुछ कलात्मक वस्तुएं, यहां पर प्रस्तुत की जा रही है। जिज्ञासु दर्शकों को, यहां पर दी गयी सूची से, इन्हें समझने में विशेष सुविधा मिलेगी ।

तिब्बत में आचार्य का स्थान, पद्मसम्भव को दिया जाता है, जो आठवीं शती में भारत से गये थे । उनकी मूर्तियां भी बनती थीं, जिनके कुछ नमूने यहां प्रदर्शित हैं। पद्मसम्भव के ही कारण , इन देशों में, 'ओम् मणिपद्‌मे हुम्' इस मंत्र को महामंत्र का स्थान मिला और इसे स्थान पर अंकित करना, और अधिकाधिक संख्या में, इसका जाप करना, पुण्य कार्य माने गये । बौद्ध देवताओं में बुद्ध के ही समान मंजुश्री को भी सम्मान प्राप्त है, जो अपने चिन्ह , खड्ग और पुस्तक के कारण , अज्ञान को नाश करने वाला, ज्ञान का देवता माना गया है । . देवियों में तारा का स्थान सबसे ऊंचा है, जिसके कई रूप मिलते हैं । अन्यान्य बौद्ध देवताओं का संक्षिप्त परिचय उनके नामों के आगे मिलेगा ।

कलाकृतियों की विवरण सूची

प्रवेश-कक्ष

क्र०सं०	नाम तथा विवरण	वस्तु संख्या
1	बोधिसत्व मंजुश्री – ज्ञान का देवता	ओ० 105
प्रथम-कक्ष		
	दाहिने से बाईं तरफ- सभी धातु प्रतिमाएं 16-17 वीं शती की हैं । इनके साथ तुलनात्मक अध्ययन के लिये केवल पाल शैली की दो धातु प्रतिमाएं और नेपाली कला की एक प्रस्तर मूर्ति भी प्रदर्शित की जा रही हैं ।	
2-	शिव-पार्वती-प्रस्तर-प्रतिमा	45 ·78
3-	बोधिवृक्ष के नीचे भूमि-स्पर्श मुद्रा में बुद्ध(पाल शैली)	ओ० 79
4-	हरित-तारा-रक्षा करने वाली देवी (पाल शैली)	ओ० 80
5-	देवी-प्रतिमा ?	41 ·8
6-	यम-मृत्यु का देवता	50 ·27
7-	अमितायुस्- ध्यानी बुद्ध	60 ·403
8-	जम्भल -धन का देवता	ओ० 215
9-	गणेश को कुचलते हुए महाकाल	60 ·318(ए०ओब०)
10-	गणेश का दमन करते हुए विघ्नातक	41 ·6
11-	लेखांकितश्याम तारा-रक्षा करने वाली	एस० 2720
12-	षडाक्षरी लोकेश्वर-कल्याण का देवता	48 ·115
13-	लक्ष्मी ?	34 ·842
14-	महिष-मर्दिनी दुर्गा	48 ·174

द्वितीय कक्ष :-

इस कक्ष में बाएँ से दाहिनी तरफ़ को क्रमशः 17 से 20वीं शती की मूर्तियाँ और विविध कलाकृतियाँ हैं जिनमें अधिकांश धातु की बनी हैं। इनमें क्रम संख्या 27·655 से लेकर ओ0206* तक की कलाकृतियाँ नेपाल की, तथा शेष लगभग सभी तिब्बत से प्राप्त हैं ।

15	अमोघ-पाश अवलोकितेश्वर सहित दीपाधार	27·655
16	सुनहले रंग का बौद्ध स्तूप	60·318/1
17	सुनहले रंग में ऐरावत पर सवार इन्द्र	ओ0 85
18	सुनहले रंग में बुद्ध मन्दिर	59·217
19	धातु -फलक पर बुद्ध-जीवन का दृश्य	जी0 145
20	खदिरावणी तारा - रक्षा करने वाली देवी	48·131
21	थान्का पर चित्रित शक्ति के साथ मंजुश्री	60·367
22	नर-नारायण	48·173
23	ऐरावत पर सवार इन्द्र	एस0 3787
24	गणेश	48·113
25&26	महिषमर्दिनी दुर्गा एवं देवताओं से अलंकृत लकड़ी का [illegible] तथा उस पर आसीन शक्ति के साथ गणेश	ओ0 206 एवं 48·144
27	लेखांकित षडाति लोकेश्वर - कल्याण का देवता	जी0 69/ए
28	वज्रसत्व-बोधिसत्व	45·31
29	भैरव- मृत्यु का देवता	56·11
30	विक्षांतक और दीप के सहित कलश	जी0 47
31	करुणामूर्ति अवलोकितेश्वर	जी0 46
32	अरपचन मंजुश्री- ज्ञान का देवता	49·3
33	धर्म धातु वागीश्वर- वाणी का देवता	60·52
34	लेखांकितउष्णीश-विजया -बुद्धि की देवी	ओ0 300
35	लेखांकित खदिरावणी तारा- रक्षा करने वाली देवी	59·65
36	लेखांकित अमोघपाश- अवलोकितेश्वर	ओ0 298
37	वसुधारा- समृद्धि की देवी	जी0 49
38	वृहद्काय तारा- रक्षा करने वाली देवी	ओ0 206
39	सुनहले रंग में आदि बुद्ध	ओ0 297
40	अमितायुस - ध्यानी बुद्ध	52·10
41	बौद्ध देवों तथा पवित्र चिन्हों से अलंकृत लामा का मुकुट	ओ0 214

* क्रम सं०१५ से ३८

42	सुनहले रंग में शाक्य-बुध्द	27·653
43	पत्थर पर खुदी हुई षडाक्षरी लोकेश्वर की मूर्ति	49·126-58
44	मिट्टी के ठीकरे पर बनी हुई महाकाल की प्रतिमा	50·59
45	पत्थर पर खुदा हुआ, 'ओम मणि पद्मे हुम'।	49·127/33
46	सुनहले रंग में तिब्बती लामा	48·169
47	चीनी साधु	30·12·36
48	यीदम देवता-क्रुध्द मुद्रा में एक ग्राम देवता	ओ0 86
49	वज्रधर - सर्वोच्च बुद्ध	ओ0 100
50	गुरु पद्मसम्भव -तिब्बत का प्रथम आचार्य	53·103
51	सोंगखापा - प्रसिध्द धर्म-सुधारक	ओ0 99
52	सुनहले रंग में गुरुपद्म-सम्भव-तिब्बत का प्रथम आचार्य	27·652
53	ध्यानी बुद्ध सहित अमृत-घट- रिपूसे का काम	27·659
54	दावात पर रिपूसे का काम	49·127/120
55	प्याले पर रिपूसे का काम	48·153
56	अभिषेक पात्र- मीनाकारी से युक्त	48·160
57	थान्का पर चित्रित बौद्ध देवों सहित षडाक्षरी लोकेश्वर	49.128/20
58	थान्का पर चित्रित शाक्य बुद्ध	49·262
59	थान्का पर चित्रित शाक्य-बुद्ध	62·34/17
60	रिपूसे के काम से युक्त चाय-पात्र	28·696
61	रिपूसे के काम से युक्त गंगाजली(नेपाल)	ओ0 213
62	रिपूसे के काम से युक्त चाय-पात्र	28·698
63	रिपूसे के काम से युक्त चाय-पात्र	27·656
64	ध्यानी बुद्ध से युक्त अलंकृत घंटी	49·127/117
65	सुनहले रंग में वज्र	
66	अच्छत रखने का पात्र	53·98
67	विघ्नांतक सहित दीपाधार	50·26

शो केस - (चाँदी तथा मिट्टी की कलात्मक वस्तुएं)

68	घेरलू काम में आने वाली [illegible]	49·127/27
69	अलंकृत दीपक - रिपूसे का काम	49·127/76 ए
70	मणि- 'ओम मणि पद्मे हुम' मंत्र से युक्त - रिपूसे का काम।	49·127/122
71	ताबीज- रिपूसे तथा मूंगे का काम	52·8
72	ताबीज- रिपूसे तथा मूंगे का काम	49·127/7

73	बुद्ध भूमि-स्पर्श मुद्रा में	बी0 972 बी0
47	ध्यानी बुद्धों के सहित बुध्द भूमि स्पर्श मुद्रा में	50 •29/17
75	अमितायुस -ध्यानी बुद्ध	50 •29 •17/30
76	बौद्ध-स्तूप	बी0 894/1
77	सोंगखापा - प्रसिद्ध धर्म-सुधारक	50 •29/17
78	यब-युम मुद्रा में तिब्बती देवता ?	बी0 903 ए0

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टिप्पणीः- यहां पर, नेपाल तथा तिब्बत की कला से सम्बन्धित, पुस्तकें भी प्रदर्शित की जा रही हैं । राज्य संग्रहालय, लखनऊ के पुस्तकालय में उपलब्ध प्रमुख पुस्तकों, की सूची निम्न प्रकार है । इच्छुक व्यक्ति विशेष अध्ययन के लिए हमारे पुस्तकालय से सम्पर्क स्थापित कर सकते हैं ।

1. Buddhist Iconography by B.Bhattacharya
2. The Art of Nepal by S.Kramrisch
3. The God of Northern India by A.Getty.
4. Tibetan Art by Ilse Gottheiner.
5. Tibet is my country by H.Harrer
6. The Iconography of Tibetan Lamaism.by A.K.Gordon.
7. Tibet's Terrifying Deities by F.Sierksma.
8. Tibet House Museum (I & II)
9. Tibet and Tibetans by Shen Liu.
10. Oracles and Demons of Tibet by R.N.Wajkawitz.
11. Tibet and Nepal by A.H.S.Landor.
12. Tibetan Religious Art by A.K.Gordon.
13. Thirteen Tibetan Tankas by E.Bryner.

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BRIEF REPORT OF THE SEMINA-R ON INDIAN TEXTILES

A Seminar on Indian Textiles with Prof.John Irvin of the Victoria and Albert Museum London in Chair was held in the State Museum, Banarsibagh Building, Lucknow on 18.1.1971.

Welcoming the Chief guest and the participants Sri Siromani Sharma, Direcor Cultural Affairs U.P., said that it is in these Seminars that one gets an opportunity for mutual discussions and exchange of views on subjects of common interest and hoped that the deliberations of the day's seminar would be delighting and useful. Prof. Irvin was requested to preside over the deliberations.

After the chairman took the seat, Dr.N.P.Noshi, Director State Museum, Lucknow, gave a brief survey of the seminars that the museum had organised in the previous years. The one held today is third in succession. He then introduced the chairman and speakers for the day to the gathering and requested the Hon. Minister for Cultural Affairs U.P., Begum Qudsia Aizaz Rasul to inaugurate the Seminar.

Inaugorating the Seminar the Minister appreciated the idea of organising such seminars and hoped that infuture besides the academic themes the day-to-day problems common to the Museums in general would also be taken up. She assured of all sorts of assistance to the Museum in this respect.

The meeting was then adjourned for a Coffee break. After that the first session began Sri Mohan Chandra Pande, Asstt.Curator Incharge Decorative Art, gave his illustrated talk on 'Kashmir Shawls in the State Museum Lucknow'. Tracing the antiquity of these shawls he felt that it can go back up to the 11th cent.A.D. Briefly describing the various motifs and the techniques of the Shawl weaving, Mr. Pande described the Museum collection of 53 shawls. These included 29 mantles, 5 rumals, 2 scarfs, 5 Patakas, 1 mantle and 1 table cover. The earliest piece is of the 1st half of 18th cent. A.D. and the latest is of early 20th cent.A.D.

The talk was followed by discussions. Prof. Bajpai from Sagar University, Sri Agrawal from National Museum New Delhi, Sri Naqvi of the State Museum and Sri Zaheer Commissioner Consolidation U.P., took part in the discussions. Sri Bajpai enquired about the Terminology used for the weaving of the shawls and the impact of Persian Art on the motifs. Mr. Zaheer felt the need of coming in contact with the weavers to learn the present day (their counter parts) ~~in~~ terminology and to link it with Persian and cited the example of Khate rasa meaning a straight line in Persian as Khat-ras for the same with the present day weavers. Sri Agrawala was of the view that mere difference of counts in the warp and the weft of the two pieces of a shawl should not be taken as denoting seperate pieces. The chairman, while concluding the discussions, informed that the original drawings Moorcraft of 1820 A.D. are available in the Public Library of New york. The pattern termed as 'Cone' in these shawls according to him was not the abstract cone which is universal, But it is only a flowery cone and Indianised from of the Persian flowery cone.

After the lecture-discussions of Sri Pande, the Chairman and the participants examined the collection of shawls in the museum arranged on the dias of the auditorium and many valuable disscussions followed there in.

At 10 O'clock the forenoon session~~s~~ terminated. The party then went to attend the Lunch given by the Hon. Minister of Cultural Affairs U.P., Begum Qudsia Aizaz Rasul to meet the guest speakers of the Seminar.

At 2.15 p.m. the after-noon session began. Owing to the absence of Prof. Irvin, Mr. R.C.Agrawala, Director of Museums, Rajasthan took the chair. The first to speak was Mr. O.P.Agrawala, Chemist National Museum, New Delhi. His topic was 'The problems in Conservation of Textiles'.

Initiating the talk, Mr. Agrawala described the various types of fibres of textiles and the agencies that affect deterioration like micro-organism, insects, light, humidity, Pollution of atmosphere etc and suggested the different steps in each case individually that a Curator is to take. The usual steps in preservin a textile piece are its cleaning and washing, removal of acidity or alkalinity and re-inforcing either by preservations only or by mounting on another support. Following the talk the discussions ensued. Dr. Joshi and Mr. Mathur of the State Museum, enquired about the ready made solutions for such a treatment so that even the smaller museums may be in a position to keep their collections in fact. His reply was in the negative but felt that the above cited steps by the Curator would certainly help him to an extant to preserve the textiles.

The meeting was then adjourned for the tea-brak. After the tea, the Chairman Prof. Irvin, Keeper Oriental Collections, Victori and Albert Museum, London, delivered his illustrated talk on Indo European Cotton Paintings of 17th-18th cent.A.D. The paintings done by Indian craftmen and exported by the East India Company to the European land were taken into account. In India, there existed two renouned regions for such cotton paintings ie. One Gujrat in the North and the other Madras in the South. The motifs on these paintings as the speaker shawed through the slide were the Indianized version of Persian, Dutch and Chinese motifs.

In the end, the paper on 'Stiches in Lucknow Chikan' by Sri S.M.Naqvi, Technical Assistant, State Museum, Lucknow was taken up. With the help of the slides Sri Naqvi illustrated the different stiches that the Lucknow Chikan Kar had used in making the patterns of his choice.

The Seminar an 'Indian Textiles' thus came to a close in the evening, with a vote of thanks to the chair.

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KASHMIR SHAWLS IN THE STATE MUSEUM, LUCKNOW

- M.C.Pande

For centuries the exquisite pashmina shawls of Kashmir have been esteemed, amongst the men of taste, for its warmth, delicacy, richness of colours and boldness of patterns. In mediaeval India, it was essentially a court dress, mainly possessed by the kings and their nobles. In the 18th century it was introduced into Europe and instantly became a fashion in the Western world. Such was its impact that it influenced the textile designers in Europe and eversince, the buta - the Kashmir cone, better known as Paisley pattern in the West- has been a very popular pattern in textile designing. Shawl and Kashmir have become synonyms.

Inspite of their fame, there remains a great misconception about these shawls. Today, a shawl is considered only a lady's apparel, measuring about 2¼ yeards in length and a yard in breadth. But, originally it denoted a class of fabric, woven from a very fine quality of goat fleece and was essentially a male garment. The 'shawl' has been derived in English from the Persian word'shal' which according to Steingass (Persian-English Dictionary, p. 724) means a mantle of very fine wool of a species of goat common in Tibet. According to traditional usage any garment, such as, a scarf, a turban, a girdle, a dress-piece, a mantle or even a coverlet, could be termed a shal , provided it was made of a fine quality of wool or animal fleece.

The origins of the Kashmir shawls are rather obscure. No connected account is available which may be conclusive. However, the earliest specific and some-what detailed account of Kashmir shal is available in the Ain-i-Akbari (Ain 32), written in the 16th century by Abul Fadl, the learned minister of Akbar the Great (1556-1605 A.D.). But two statements in Ain 32 are very relevant here.(1)"His Majesty improved the department (i.e.,the shawl department) in four ways....etc." and (2)" In former times shawls came from Kashmir from time to time....etc." Both, particularly the latter, clearly indicate that the shawl industry existed in Kashmir even before Akbar, but there is not enough material to construct its history conclusively.

A local tradition, recorded by Charles Hugel in his " Travels in Kashmir" (pp. 118-119), in the early 19th century, mentions that the shawl industry was founded by Zain-ul-Abidin (1420-70 A.D.), who is said to have introduced Turkistan weavers into Kashmir for the purpose. But this tradition cannot be sustained for Kashmir shawls are known to have been available in Delhi as early as 13th century, particularly during the time of Ala-ud-din Khalji (1296-1316). This reference, as pointed out by Khaliq Ahmad Nizami in the Proceedings of the 13th session of Indian History Congress, Nagpur, p.168, is found in a little known manuscript of Sarur-us-sadur, which relates to the time of Muhammad Bin Tughlaq. It also informs us that Shaikh Nizam-ud-din Auliya had one such shawl with him. Further in this connection, I am quite inclined to agree with Dr. Moti Chandra, who on the testimony of Kshemendra (c. 990-1065 A.D.) believes that " the shawl weaving seems to have been a cottage industry in the 11th century Kashmir." (Bulletin of the P.W.M of W.I., 1952-1953,. No. 3, p.7). Thus the history of Kashmir shawls can be taken back to at least the 11th century A.D., though in India the shawl weaving can be dated still earlier.

For those who are interested in further details regarding the history of shawl- weaving in India, I would simply refer to some recent publications, especially by two eminent scholars- Prof.Irwin and Dr. Moti Chandra. In his learned article on " Kashmir Shawls", in Marg, 1952, Vol. VI, No.1, pp. 43-50 and Victoria and Albert

Museum monograph on "Shawls", 1955, Prof. Irwin has discussed certain facts about Kashmir Shawls including their history on " art- historical lines", based mainly on European sources which are mostly not available for research in India. Where as, Dr. Moti Chandra has very carefully examined the casual references scattered throughout the literary traditions in India, right from the Vedas to the 19th century A.D. ("Kashmir Shawls", Bulletin of the P.W.M. of W.I., 1952-53, No.3, pp.1-24).

The weaving of these shawls has been a very complicated process demanding, both, painstaking labour and great skill. The weaving is done on a simple loom by inserting the wefts contained in the floating wooden bobbins (tojis), which do not run the full width of the cloth but is only woven back and forth round the warp threads according to the need of the colours of the pattern. No shuttle is used for weaving the shawls. This is known as twill-tapestry technique of weaving and seems to have been of foreign origin.

Any way, let us now examine the collection of these shawls in this museum. The history of the collection is as abscure as the history of the Kashmir shawls which we have just examined. Earlier records of the museum collection from the period 1862, when this museum was founded, to 1886 are not available. Then from the year 1886-87 we get only scanty information through the Annual Reports of the museum. However, it is only from 1903, that we get a some what clear picture of the collection from the General Accession Registers, even though earlier entries are not so detailed.

On the basis of the available information the entire history of 109 years of the collection can be broardly classified into three main phases- First phase from 1862-1913, Second phase from 1913-1955 and the Third phase from 1955 onwards.

The first phase, i.e. from 1862 to 1913, is the period of lost labour, from the point of view of the present collection of Kashmir Shawls in this museum. I say lost labour, not because, no collection of shawls could be made, but because, what ever collection we could make, which inspite of the scanty information may be termed as significant, was handed over to the local college of Arts and Crafts in 1913. This was apparently done as a sequel to the recommendations of the Curators' Conference held in December 1907 at Calcutta.

This phase also marks the general apathy of the Indian Curators towards Decorative Arts, which continued in the second phase too. This may be borne out from the fact that (1) there are no publications on Indian Decorative Arts after the famous Catalogue of Delhi Exhibition by Mr. George Watt written in 1902-03, except a few articles by museum professionals published in recent years in India. Even prior to this catalogue very little efforts were made by the Indian Curators to write on Decorative Arts with the exception of Mr. T.N.Mukherjee of the Indian Museum, Calcutta, whose book on Art Manufactures of India, 1888, though sketchy at places is a mine of information on the Indian Crafts and (2)there are very few museums in India with a rich and representative collection of Decorative Arts. There are reasons for it. Till recently, curators were mostly scholars of history or Archaeology and their main interests were the subjects of their specialization. It was natural that the archaeological collections found favour with them. So when the collections of the State Museum then called the Provincial Museum increased and out grow the space in the

begining of the present century, there was felt the necessity to reorganise it. The problem was probably discussed at Calcutta and on their recommendations, as I have pointed out earlier, all sections, barring of course, the Archaeological, Numismatics and Natural History, which were retained, were abolished and their collections tranferred to different institutions. The State Museum had to part with her Kashmir Shawls as well.

The second phase, i.e., from 1913-1955, is the period of no collection resulting from the resolution proposed by the Lt. Governor of U.P.(Appendix E to the Annual Report of the P.M.L.for the year 1909-10). However, it is only the third phase, i.e., from 1955 on wards that we are concerned at present. The entire collection of 53 shawls, which the museum has for the present is the product of this formative phase. When and how restrictions imposed by the Lt. Governor were withdrawn, could not be ascertained It seems that the decision to restart the collection of the Decorative Arts is the result of a change in the attidude- from apathy to sympathy. However, the year wise break-up of the collection may be given as 1955- (1), 1957-(23), 1958-(4), 1959-(5), 1960-(3), 1962-(1), 1964-(4), 1965-(8), 1966-(1) and 1968-(3).

Generally speaking the collection of these 53 shawls is not very rich, either, in quality, or, in quantity. However, considering the period of collection and the qualities available in the contemporary market, it can be assessed as reasonably good and quite a few, if not all, are of fairly good quality. Here, I may add, that even this much could be done only with the generous grants of extra-funds provided .Govts. of India and the State under the plan scheme of developement for purchase of antiquities specially during late 50's., as will be evident from the yearwise break-up of shawls, I have given just earlier.

Out of these 53 shawls- 29 are mantles, 5 rumals(square mantles), 2 scarfs, 5 patkas (girdles), 1 mantl cover, Chandova (canopy), 1 table cover, 1 gown piece, and [illegible] dresses like Choghas, Sherwani and Achkan, and may be devided into various types which we shall discuss while examining the individual shawls.

Similarly, the patterns on these shawls may be classified into broad groups- (1) cone and (2) others. The cone or the buta is by far the most popular pattern of the Kashmir shawls and is highly stylized. From the 18th century onwards there was hardly any shawl made in Kashmir which was devoid of this motif. Even before the 18th century, the cone may be said to be the popular pattern of the Kashmir shawls, even though it was not so stylized as the later ones. The earlier cone was a simple plant with flowers enlivened with the naturalism of the Moghals. Also it is in, this pattern that the ingenuity of the Kashmir weavers is seen at its best and no two shawls are exactly the same in pattern, how soever, similar they may be. Comming to our collection the cone may be further devided into :-

1. pattern tending to become cones but not actually the cones.
2. Cones proper -
3. Cones with thal-
4. Cones with shikargah -
5. Long sweeping cones overlapping each other -
6. Cones mixed with floral and creeper patterns -

The second group, i.e., others, has 10 shawls depicting -

1. nakkhi buti [illegible]
2. alif buti [illegible]
3. asharfi buti or circular floral motif ([illegible]
4. Seh-gul or 3 flowered motif [illegible]
5. Flowers in badrum ([illegible]
6. Tree pattern or rezabuta
7. Plants and wavylines in geometric compositions [illegible]
8. Rose creeper in square format arranged in descending order ([illegible]
9. Arches with plants and creeper

Of these, 42 are tilikari or loom-woven shawls, 10 amlikari or embroidered and 1 of mixed work-manship of tilikari and ambikari. The weaves are 2x2 twill ranging from 64 to 100 counts per inch, the details of which I will give while examining individual shawls, a little later. I would like to point out here that the counting of warps per inch is subject to correction of ± 2, since in the absence of densimeter the counting was done manually with the aid of an ordinary magnifying glass.

Similarly the colours can be broadly classified into various shades of pink, orange, red, blue, green, purple, grey, yellow, off white including amber white and black. The shades on the field are genererally found common with the shades on the designs, except where the field has been seperately affixed at a later date and this happened quite often in regard to our collection. This I would call dealer's mischief, which was done only to promote the sale of his old shawls, to make it look as complete as possible. Several such shawls are now in foreign collections and the biggest collection that I have examined is probably in the Cleveland Museum of Arts if I remember correctly. The details of these shades will be disscussed along with the description of each shawl speratel, though I would like to point out here that the colours as they exist today after fading on these shawls have been compared with the [illegible] colour " by Maerz and Paul, Mc Graw Hill ,1950 and only international shade names are adopted.

The earliest shawl in our collection may be dated to the first half of 18th century, and the latest to the early 20th century. The general break-up may be given as :-

1. First half of 18th century	-1
2. Mid 18th century	-1
3. Late 18th century	-8
4. Late 18th -Early 19th century	-6
5. Early 19th century	-11
6. First half of 19th century	-6
7. Mid. 19th century	-13
8. Late 19th century	-4
9. Late 19th Early 20th century	-2
10. Early 20th century	-1

I would like to point out here that the dating is one of the most difficult part of shawl-study, Beset with many problems, like conservatism and foreign influences, though it is very difficult to trace a reliable chronology in stylistic development, yet it is one of the most important factors in dating the historical textiles. This problem of chronological development of the cone or buta has been ably examined by Mr. Irwin and I will not repeat it here. So, while dating these shawls, style of the buta, its comparision with similar patterns on other datable articles, condition and quality

and above all what I would like to put as one's experience and intuition all work together and it is here that I may stand corrected most. I would like the learned audience in general and Mr. Chairman in particular to correct me where ever needed.

Let us now examine the shawls. [illegible]. It is regretted that the coloured slides of the collection could not be prepared and I will be showing mostly the black and white slides. However, arrangements have been made to examine the originals, here, which will be done after the talk. The slides have been arranged in the chronological order of the shawls.

65.45.20

Shawl hashiyadar, chahar kaddar	: loom-woven, Kashmir, first half of 18th century.
Warp and Weft	: goat-fleece.
Weave	: 2x2 twill, with 76 warps to the inch on the border (pallu) and 88 warps to the inch on the field.
Size	: L. 10'.6" W.4' 4" Height of buta $1\frac{1}{2}$"
Colours	: field, plain, light stone (12 J5). designs, Peacock Bl. (37L6), Kashmir (30 E8), Garnet R(6K6), Light stone (12J5), White and black (faded).
Designs	: Chahar Kaddar on pallu.

57.181.20

Patka, mandila with tanjir	: loom- woven, Kashmir, mid 18th century.
Warp and Weft	: goat-pleece, fine quality.
Weave	: 2x2 twil , with 94 warps to the inch.
Size	: L. 8'4" 2'3" Height of cone $8\frac{3}{4}$".
Colours	: field, plain, Walunt Taffy (12 E6). designs, Black, Off White, Corsair (40L12), Blue? (38 K1) and Ruby (6 G6).
Design	: pallu- Kaddar.

65.128.20

Chogha tukaddar	: loom-woven, Kashmir, late 18th century.
Warp and weft	: goat-fleece, fine quality. border of silk-brocade does not belong to the original shawl.
Weave	: 2x2 twill, with 100 warps to the inch.
Size	: L 4'2" W 2'11" Height of buti $1\frac{1}{4}$ inch.
Colours	: field, Cream? (9E2). designs, Light Y? (10E4), Bambino(36G2), corsair (40L12), Old Rose (4I2), and Ruby (6G6).
Design	: tukaddar.

57.237.20

Shawl hashiyadar, kaddar	: loom-woven, Kashmir, late 18th century.
Warp and Weft	: goat- fleece, fine quality.
Weave	: 2x2 twill, with 88 warps to the inch on the pallu only. The field and frignes affixed later are of ordinary weave and do not belong to the original shawl.

Size : L.9' W 4' 4" Height of cone 7½" original
portion (pallus)-L 8",W 4' 4" each.
Colours : field, plain, cream?(9E2).
designs, chamois (11 I5), Green? (21E1),Light
Bl.?(29E3), Corsair (40L12),Harvard Crimson
Jockey (5J6) and Pink? (4G3).
Design : Kaddar.

65.151-1.20
Part of a shawl : loom-woven, Kashmir, late 18th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 10" W 4' Height of the cone 3½"
Colours : field, Italian Straw (11D2)
designs,Gypsy R(5I6), Gloaming (4H2),Yellow?
(11F4), Corsair (40L12),Peacock Bl.(37L6)
and Blue? (38K1).
Design : Seh-kaddar.

65.151-2.20
Same as above(65.151-1.20). The only difference is in length which is 1' in the case.

58.41.20
Shawl hashiyadar: : loom-woven, Kashmir, late 18th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L 10' 5" W 4' 5" Height of cone 7½"
Colours : field, plain, Amber White (11C1).
designs, Golden Rod (10L5),Roman Ochre P(11K9),
Polignac (4D9),Pink? (4H3), Harvard
Crimson Jockey (5J6), Grey? (7A7),
Bottle Gr. (31J7), Blue? (35F5),Corsair
(40L12) and Amber White (11C1).
Design : Kaddar.

58.43.20
Patka, mandila : Loom-woven, Kahmir, late 18th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 96 warps to the inch.
Size : L 13' 6" W 1ft. 9"
Colours : field, plain, orange? (11F10).
designs,Sulphine Y (12L4), Green? (21D5),
Tarragon (21B7), Off White and fadded Black.
Design : tree and wavy lines -geometric composition.

57.182.20
Shawl hashiyadar : loom-woven, Kahmir, late 18th century.
Warp and Weft : goat-fleece, fine qality.
Weave : 2x2 twill, with 72 warps to the inch on the
pallu and 80 warps to the inch on the field.
Size : L 10' 6" W 4' 5" Height of buti 1¾"
Colours : field, plain, Attar of Roses (4H10)
designs, Infanta (35J9),Corsair (40L12),
Jasper (32H9), Harvard Crimson Jockey
(5J6), Punjab (12L12), Off White and
Black.
Design : pallu- panchum- kaddar.

65.48.20
Rumal chanddar : loom-woven, Kshmir, late 18th-early 19th
century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 88 warps to the inch.

Size : 4'3"x4'2"
Colours : field, Italian straw (11D2).
designs, Peony R+(6J6), Corsair (40L12), Duckling Teal Bl.+(39L6) and Black (dull).
Designs : Chanddar, Kunjbutedar and rozabuta? field.

57.499.20
Achkan tukaddar jamawar : loom-woven, Kashmir, late 18th-early 19th century.
Warp and weft : goat-fleece, fine quality, hashiya warp, silk.
Weave : 2x2 twill, with 88 warps to the inch.
Size : L 3' 10" W 2' 7" Height of buti 2"
Colours : field , Cream? (11E3).
designs, Chamois (11I5), Harvard Crimson Jockey (5J6), Pink? (4G3), Green? (21E1), Corsair (40L12) and Lake Bl. (37J2).
Design : tukaddar.

68.29.20
Rumal tukaddar : loom-woven, Kashmir, late 18th-early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 88 warps to the inch.
Size : 4'11"x4'11" Height of buta 1¾"
Colours : field, Formosa (12A8)
designs, Off White, Black, Honey Sweet(11J6), Persian Gr.(31H7), Ruby (6G6), Rose Petal (5I4), Corsair(40L12) and Blue Bird (36 J9).
Design : tukaddar.

58.42.20
Shawl hashiyadar: loom-woven, Kashmir, late 18th-early 19th century.
Warp and Weft : goat-fleece.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L 10'5" W 4'6" Height of the cone 8½"
Colours : field, plain, Camels Hair Bobolink Deer+(14B6).
designs, Mast Colour (1240), Fir(24E7), Corsair (40L12), Gobelin Bl.(37I5), Harvard Crimson Jockey(5J6), Pink?(4G3), Chickadee Gray+(47A1?), Pink?(4C9) and off White.
Design : pallu- kaddar.

57.39.20
Jamawar Rozabuta: loom-woven, Punjab, c.1800 A.D.
Warp and Weft : goat-fleece.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 6'2" W 2'11".
Colours : field, black.
designs, White, Black, Moonlight Bl.(36I4), Parrot Gr.(21L6), Golden Rod (10L5), Ruby (6G6) and Marie Autoniette(4 I7).
Design : Rozabuta matanbagh.

66.40.20
Shawl khalilkhani: loom-woven, Kashmir, late 18th-early 19th. century.
Warp and Weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 88 warps to the inch.
Size : L 10' W4" 1" Height of buti ¾"

Colours : field, plain, Cream? (11D3).
designs, Garnet R(6K6), Corsair (40L12),
Cream? (11D3) and faded Black.
Design : double hashiyas and tanjirs and pallus-tukaddar (11 rows).

55.187.20
Shawl matanbagh or pur-matan : loom-woven, Kashmir, late 18th early-19th century.
Warp and Weft : goat-fleece.
Weave : 2x2 twill, with 84 Warps to the inch.
Size : L.9'3" W.4' Height of bigger cones 1'
Colours : field, Red Banana (5L9).
designs, Garnet R(6K6), Red Banana(5L9),
Burnished Gold(12L7), Old Rose (4I2),
Almond Gr.(30E6), Light Bl.?(38K3),
Corsair (40L12) and White.
Designs : Kaddar on pallus, tukaddar on field.

57.183.20
Shawl hashiyadar : loom woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L 10' W 4' 6" Height of the cone 1'
Colours : field, plain, Khaki (13J7).
designs, Mast Colour (12L10), Old Rose (4I2),
Ruby (6G6), Aero (36H6), Ionian Bl.
(40L6), Marine Gr.(31H10), Off White
and Black.
Design : palu- kaddar.

59.99.20
Patka, mandila with tanjir : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 92 warps to the inch.
Size : L.22' W.2'3" Height of cone 8¾".
Colours : field, plain, Harvard Crimson Jockey(5J6).
designs, Jouqnil (9J5), Legharn(10D3), Chin
Chin Bl. (36I8), Blue? (39L12), Como
(37K4), Black and White.
Design : Kaddar on pallus.

59.187.20
Part of a shawl hashiyadar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L.7'2" W 2'11" Height of the cone 4¼"
Colours : fiels, separately affixed, plain, Polignac(4D9).
designs, Old Red (5K6), Raspberry Glace(4F4),
Golden Y(10L7), Bottle Gr.(31J7), Blue
Bird (36J9), Corsair (40L12) and Off
White.
Design : pallu-do-kaddar.

60.150.20
Part of a Shawl tukaddar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L 8'3" W 4' Height of the cone 2½".
Colours : field, Legharn (10D3).
designs, Ensign(40J12), Olympic(39L5), Indian Buff
(12E5), Lotus (3H8) and Peony R+(6J6).
Design : tukaddar.

57.180.20
Patka, mandila with tanjir : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 15'11", W 2'3" Height of the cone 8¼".
Colours : field, plain, Light straw?(10F2?).
designs, Honey Sweet(11J6), Gendarme Bl. (37K2), Corsair (40L12), Old Red (5K6) Black.
Design : pallu-kaddar in geometrical composition?

64.5122.20
Rumal chanddar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : 4'9"x4'9".
Colours : field, Italian straw (11D2?).
designs, Mapple (11E4), Peacock Bl.(37L6), carsair(40L12), Peony R+(6J6).
hashiya, Orange? (11G11), Lake Bl.(37J2), Art Gr.(22L7), Pink?(4G8), Holly Berry (4L10), Brownish Red? (56L12), and Black.
Design : Chanddar, makkhi buti.

57.178.20
Shawl daurdar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece, hashiya warps, silk.
Weave : 2x2 twill, with 78 warps to the inch.
Size : L 8' 1" W 4'1" Height of Large cones 8".
Colours : field, seperately affixed, plain, Purple?(43L7).
designs, Green? (21D5), Green?(24E6), Lime Y (11L5), Raffia(11E3), Blue?(36C3), Corsair(40L12), Seaside Tea Time+ (13B4), Pink? (47I7), Magenta? (53L12?), Black and Off White.
Designs : Pallus-kaddar with shikargah(birds, animals and human figures?)
daur - slanting cones (buta-Kaj).

57.37.20
Part of a shawl or jamawar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 88 warps to the inch.
Size : L 8' W 1'1"
Colours : field, Italian Straw (11D2)
designs, Corsair (40L12), Blue?(38K1) and Italian Straw (11D2).
design : rezabuta pattern ?

57.74.20
Shawl kaddar, sehHashiyadar, : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 82 warps to the inch.
Size : L 9'2" W 6' Height of larger cones 1'4".
Colours : field, Cream? (11C4).
designs, Burnished Gold (12L7), Light Gr.? (29A3), Dark Cardinal (6L8) and Corsair (40L12).
Design : field -Chaks-kaddar (originally may have been pauchum kaddar).
pallu -do-kaddar of buta-kaj or slanting cones.
hashiya - row of buta-kaj between creeper rows.

57.38.20
Shawl daurdar, kaddar : loom-woven, Kashmir, early 19th century.
Warp and weft : goat-fleece.
Weave :2x2 twill, with 68 warps to the inch.
Size : L. 8'7" W 4' Height of the larger cones 1'4".
Colours : field, seperately affixed, plain, Corsair(40L1
designs,Corsair(40L12),Light Bl.?(29H4), Marble Gr.(32L7),Light Stone (12J5),Maroon (7L7), Pink? (6I3) and White.
hashiya designs, Red Banana (5L9),Goldan Y (10L7), Gern Gr.(21F5),Jonvence Bl.(37L2), Grape juice+ (44L10),White and Black.
Designs : Kaddar with thal on pallus. and Bata-kaj with thal on danr.

57.185.20
Shawl matandar, tukaddar : loom-woven, Kashmir/Punjab, early 19th century.
Warp and weft : goat-fleece, coarser variety.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 8'3" W 4'. Height of buta 2".
Colours : field, Garnet Brown (6L9).
designs,Yellow? (10F5),Old Rose (4I2), Ruby (6G6), French Grey (28C1),Atlantic (40L1), Corsair (40L12),Off-White and traces of faded Black.
Design : tukaddar.

68.28.20
Shawl hashiyadar, Kingurdar : loom-woven, Kashmir, first half of 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L 10'6" W 4'5" Height of cone 5".
Colours : field, plain, Toltec (11B7).
designs,Waxy (11L4), Marble Gr.(32L4), Triumph Bl. (37H11),Light Bl.? (35D1), Old Red (5K6),Purple? (45L9), Off White and Black.
Designs : pallus- seh- kaddar.
inside the hashiyas & pallus- Kingur

59.103.20
Shawl daurdar (?) : loom-woven, Kashmir, first half of 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 7'1" W 2'10" Height of the cone 4".
Colours : field, plain, Japan Rose(3A10).
designs,Off White, Black,Magenta?(53L12), Harvest (12H9),Water Gr.(19C2), Marble Gr.(32L7),Antique Gr.(31E8), Blue Bird (36J9),Corsair(40L12) and Pink? (5G8).
Designs : pallu-do-kaddar.

65.35.20
Part of a matandar Shawl : loom-woven, Kashmir, first half of 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 88 warps to the inch.
Size : L 9'5" W 1'8½" Height of larger cones 1' 1¾".

Colours : field, Cardinal (5L5).
designs, Art Gr. (22L7), Burnswick Gr. Deep P (24A12), Tea Gr. (21C2), Honey Sweet (11J6), Forgetme not Bl. (36G4), Corsair (40L12) Peony R (6J6), Off White and Black.

Designs : field- thaldar (birds & creepers) tukaddar of buta-kaj
pallu- kaddar with thal.

57.179.20
Shawl hashiyadar : loom-woven, Kashmir, first half of 19th century.
Warp and weft : goat-fleece, fine quality.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L 10'6" W 4'7" Height of cone 11¼".
Colours : field, plain, Sand Beach Clup+ (13B2).
designs, French Beige Sun-burn Hopi+ (13A7) Pekinese (13G10), Lemon (10K3), Marsh rose (4I9), Ruby (6G6), Ispahan (40L3) Chin Chin Bl. (36I8) and faded Black.
Design : pallu-kaddar.

57.184.20
Shawl matandar, daurdar : loom-woven and embroidered, Kashmir, first half of 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 10'4" W 4'9" Height of large cone 1'8½".
Colours : field, Burnt+Yellow stone (12L6).
designs woven, Pink? (4F9), Old rose (4I2), Dark Cardinal Rose (6L8), Garnet+ (7J6), Green? (21F1), Jungle Gr. (32L12), Atlantic (40L1), Corsair (40L12), Immensee (37H2) and Black.
embroidered, Old Red (5K6), Green? (21F1), Green? (28B2), Black (dull) and Off White.
Design : pallu- kaddar with that, daur-same, field embroidered with bagh-floral and creepers- and kunjbutas.

68.27.20
Shawl hashiyadar : loom-woven, Kashmir, first half of 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L 10'2" W 4' Height of the cone 8½".
Colours : field, plain, Khaki (13J7).
designs, Off White, faded Black, Ruby. (6G6), Rose Petal (5I4), Corsair (40L12), Ragi Bl. (39J2), Kashmir (30E8) and Night Shade (47H11).
Design : Kaddar on pallu.

57.239.20
Shawl daurdar : loom-moven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L. 10'8" W 4'3" Height of larger cones 6¾".
Colours : field, affixed later, plain, Pomegranate Pr.
designs, Old Red (5K6), Golden Red (4I6). (10L3), Gold Leaf (11K8), Green? (20F3), Triton (31L11), Kingfisher (39L10), Corsair (40L12), Off White and Black.
Designs : pallu-do-kaddar of buta-kaj with shikargah (birds and animals).
field- Kunjbutedar.

57.150.20
Shawl Kunjbutedar : loom-woven, Kashmir, Mid.19th century.
Warp and weft : goat-fleece. Hashiya warps,silk.
Weave : 2x2 twill, with 75 warps to the inch.
Size : L 10'6",W 4". Height of the cone 10½".
Colours : field, plain, Peony R(6J6).
designs,Peony R(6J6),Corsair(40L12),
Orient Bl,Bl.(36G7),Honey Sweet(11J6),
Amulet (30L7),Off White and Black.
Designs : pallu-kaddar with thal,field-Kunjbutedar.

59.186.20
Chogha,jamawar pur-matan : loom-woven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 84 warps to the inch.
Size : L 4'5" W 2'5".
Colours : field, Italian Straw (11D2?)
designs,Yellow ochre P(11L7),Almond Gr.(30E6),
Red Cross(4L6),Garnet R(6K6),
Raspberry R+(3K9),Light Bl.?(36K5),
Corsair(40L12),White and Black.
Designs : purmatan or matan-bagh-cone in leaf-pattern.
Border-kaddar with thal. Back-decorated
straight cone.

57.498.20
Shawl daurdar matandar(?) : loom-woven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 80 warps to the inch.
Size : L 10'2" W.4'4". Height of cone 1'3¼".
Colours : field, seperately affixed, plain, Cream?
(9E2).
designs,Honey sweat (11J6), Pink?(5G3),
Peony R+(6J6),Barberry(5L7),
Old Burgundy(56H9),Green?(21D3),
Arno Bl.(36J6), Inenssee(37H2),
Corsair(40L12), White and Black.
Design : daur of inclined cones (buta-kaj),pallu-kaddar and field- matandar?

65.32.20
Rumal Chanddar, Charkhana Charbagh : loom-moven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 80 warps to the inch.
Size : 7'5"x7'1".
Colours : field, Red? (4L7), Giditalis(45G8),Doge
(4K9) and Light Green?(21H3).
designs,Garnet R(6K6),Weigelia(3I3),Purple?
(45K9),Bluish Gr.?(25F5),Yellow
Ochre P(11L7),Red?(4L7),Giditalis
(45 G8),Doge(4K9),Light Gr.?
(21H3), White and Black.
Design : Chanddar, Kunjbutedar, sah-gul.

57.75.20
Part of a shawl : loom-woven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 78 warps to the inch on the pallu. The field and the fringes do not belong to the original shawl.

Size : L.8'8". W .1'½". Height of cone 1'; size of the original pallu L.1ft.3"W. 1'½".
Colours : field, separately affixed, plain, Off White. designs, Chamois(11I5), Antique Gr.(31E8), Blue?(38G11), Corsair(40L12) and Harvard Crimson Jockey(5J6).
design : kaddar.

57.238.20
Part of a jamawar, tukaddar : loom-woven, Kashmir, mid 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 86 warps to the inch.
Size : L 6'10"W 3'2" (including zari border and the fringes which have been applied later) original jamaiwar size L.6'W3'. Height of cone 2½".
Colours : field, Ecrn Beige(11C2?).
designs, Honey Sweet(11J6), Old Rose(4I2), Ruby(6G6), Cardinal(5L5), Everglade (32L4), Raphael(37K10) and Black.
Design : tukaddar.

57.177.20
Shawl Kunjbutedar : embroidered, Kashmir, mid 19th century.
Stitches : stem, satin and darning.
Warp and Weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L 12'6"W 4'5". Height of cone 1'6½".
Colours : field, plain, Cardinal (5L5).
designs, Pink? (3I9), Straw?(11E2), Green?(28D3), Off White and faded Black.
Designs : Kunjbutedar-cones and creepers depict birds and floral motifs- shikargah ?.

65.51.20
Chogha : embroidered, Kashmir, mid 19th century.
Stitches : Zari threads fixed on the fabric by darning stitches(braiding).
Warp and weft : goat-fleece.
Weave : Ordinary.
Size : L.4'1" W.3'6".
Colours : field, Green?(21L7)
designs, gold
Designs : rich geomatrical patterns ? on the borders, sleeves, shoulders, frontage and back.

64.5127.20
Patka : embroidered, Kashmir/Punjab, mid 19th century.
Stitches : marori- a variety of braiding-, with silk thread.
Warp and weft : goat-fleece.
Weave : 2x2 twill.
Size : L 19'4" W 1'4".
Colours : field, plain, Parchment(12B3).
designs, Indian Buff(12E5)?
Design : floral and creeper with arches and plants.

62.126.20
Sakkahposh (Canopy or Chandova) : embroidered, Kashmir, mid 19th century.

Stitches : braiding with gold and silver thread, chain Stiches with woolen threads.
Warp and weft : goat-fleece (?), course.
Weave : 2x2 twill, with 64(?) warps to the inch.
Size : 6'5"x6'5".
Colours : field, Light Green?(13D1), Briar Wood(8J6), Garnet R(6K6?) and Black.
designs, gold and silver zari, Harvard crimson Jockey(5J6), Daphne R(4A5), Light Blue?(37J3), Teal Duck(39L7), Corsair(40L12), Mauve?(48J12)and yellow? (13I5).
Designs : Cones, flowers & Creepers cover the entire fiel

64.5136.20
Chogha : embroidered, Kashmir, mid 19th century.
Stitches : braiding with gold and silver threads.
Warp and weft : goat-fleece (?), course.
Weave : 2x2 twill, with 72 warps to the inch.
Size : L 4'7" W 3' 7".
Colours : field, Red ? (5L8)
designs, gold and silver Zari.
Designs : Cones and floral motifs thickly set.

60.320-2.20
Chogha : embroidered, Kashmir, mid 19th century.
Stitiches : braiding with gold and silver threads.
Warp and Weft : goat-fleece (?), course.
Weave : 2x2 twill.
Size : L 4'3" W 3'2".
Colours : field, Red? (5L8)
designs, gold and silver Zari.
Designs : Cones and flowers covering the entire field.

58.44.20
Rumal chanddar : loom-woven, Kashmir, late 19th century.
Warp and weft : goat-fleece, hashiya wefts, silk.
Weave : 2x2 twill, With 80 warps to the inch.
Size : 4'9"x4'9".
Colours : field, Garnet R(6K6).
designs, Pink?(4G2), Gypsy R(5I6), Peacock Bl.(37L6), Posy Gr.(29E6), Marble Gr.(32L7), Corsair(40L12), Lime Y (11L5), Off White and Black.
Designs : Chanddar, Kunjbutedar and alif buti.

57.186.20
Shawl(patch-work) : loom-woven, fringes amlikari, Kashmir, late 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 92 warps to the inch.
Size : L 9'6" W 4'2".
Colours : Yellow Ochre P(11L7), Art Gr.(22L7), Peacock Bl.(37L6), Light Bl.?(36I2), Garnet R(6K6), Afghan R(5L6), Amaranth(44L8), Grape Cathedral (47J12), Off White and Black.
Designs : long sweeping cones formed by joining shawl pieces of various colours and weaves by crude darning.

64.5123.20
Sherwani Jamawar : loom-woven, Kashmir, late 19th century.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 92(?) warps to the inch.
Size : L 4' W 2'7½".

Colours : field,Cream? (9F3).
designs,Chrome YP (9L7),Hyacinth R(4F11),
Red Banana (5L9),Pink ?(3J5),
Grecian Rose (3F9),Blue ?(38K6),
Light Gr.?(20J2),Cactus(22C7),
Urania Bl.(47H12),Irisglow(44B3),
Liberia+(8J7),Off White and Black.
Design : rose creeper in square format in descending order adibel (?)

60.360.20
Table cover ? : embroidered, Kashmir, late 19th century.
Stitches : braiding with gold and silver threads. patch with black woolen strips.
Warp and weft : goat-fleece (?), course.
Weave : 2x2 twill, with 68 warps to the inch.
Size : 5'9"x5'8".
Colours : field,Red? (5L8)
designs,gold and silver zari and black.
Designs : 8-petalled central flower with long sweeping curves imtating the cones.

57.83.20
Chogha : embroidered, Kashmir, late 19th early-20th century.
Stitches : stem, satin and darning.
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 76 warps to the inch.
Size : L 4'2" W 2'2½".
Colours : field,plain, Italian Straw (11D2).
designs,Burnished Gold(12L7),Harvard Crinson Jockey (5J6) and Corsair(40L12).
Design : 2½" border on cuffs, frontage, sides and lower ends. 6 small cones on lower corners. ¾" shoulder strip (?). Straight cone(?) at the back and 2 vertical ornamental motifs on front.

57.40.20
Shawl kunjbutedar : embroidered, Kashmir, late 19th early 20th century.
Stitches : braiding with gold threads (zari)
Warp and weft : goat-fleece.
Weave : 2x2 twill, with 68 warps to the inch.
Size : L 7'8" W 4'2".
Colours : field,Cardinal (5L5?)
designs,gold
hashiya,woven, Green?(24L7),Amaranth (44L8),Powdered Gold (12I6) and gold zari.
Design : Kunjbutedar. The cones and jhal have been embroidered by reversal system(?) so that the designs are outlined by the exposed portion of the field.

59.177.20
Mantle cover : embroidered, Punjab,early 20th century.
Stitches : stem and satin stitches worked by floss silk on a ground 2x2 twill, with 82 warps to the inc
Warp and weft : goat-fleece.
Size : L 8'6" W 1'
Colours : field,Formosa (12A8).
designs,Jock Rose (3J6),yellow(9L1),Golden Corn(9I6),Evening Gr.(13L8),Tyroliam(32A12) and White.
Design : flowers in badrum (?).

I want to end with "Shali Kuhna dashtan", which means

STITCHES EMPLOYED IN LUCKNOW CHIKAN

S.M.NAQVI

Mr. President Ladies and Gentlemen

In this brief talk I shall like to focus your attention over certain details of the various stitches that distinguish the Chikan Work of Lucknow in delicacy, fineness and quality from the other indigenous forms of embroidery. Before looking into the minute details of the stitches a few words will be needed to explain the word 'Chikan' and a brief history of the craft.

'Chikan' is a form of embroidery which is done on some white washing material such as muslin, linen or silk by white cotton threads or bleached raw silken threads like Muga or Tasar. Now-a-days works of a cheaper quality are also practised over machine-made Rubias, Full voiles and Cambrics along with white muslin which is more common but in the finer works white muslin is still given preference by the Craftsmen. In the older pieces of Chikan Work one comes across more of quality and the recent works display a sort of artistic degeneration. Presently mostly the women have taken up the craft and their workmanship is comparatively poorer than the male craftsmen both of the past and a few surviving to this day.

The association of Lucknow with Chikan Work can be traced back to the period of the Nawabs.[1] Besides Lucknow certain other known centres like Calcutta, Dacca, Madras, Bhopal, Quetta and Peshawar are also reported to have existed but are no more practising the craft. It is said that this craft originated in Eastern Bengal during the Great Moghuls.[2]But nothing can be said definitely about the origin of Chikan Work in the lack of sufficient account in the contemporary Moghul literature. Prior to the Moghuls we come across the reference to flowered muslin in Megasthnese.[3]In Harsa charita of Bana (c.7th cent.A.D.) we get the description of silken garments with embroidery.[4] But one cannot safely infer by these references that these flowered muslins and embroidered silken garments would have been with all certainty works of Chikankari in the absence of positive evidences.

But this much is definite that Chikan Work was being done at different centres in the early 19th century as we get certain pieces of Chikan Work of that time. It is also evident that Chikan Work was not an isolated craft as certain other forms of embroidery were being practised at Madras on silk and over quilt or sozni at Peshawar and Sri Nagar. It differs materially from Chikan Work but the stitches employed are similar to some of the stitches of Chikan Work. In the Chikan Work proper we get certain minute differences of the manipulation of the stitches at different centres. For example in Eastern Bengal and Madras certain holes were cut and then tucked in the form of trellises or fishing nets while in Lucknow Chikan Work we get the holes made by the manipulation of the needle with out any cutting or drawing of the thread out. These may be termed as the local stylistic variations. But out of all the known forms of Chikan Work Lucknow Chikan excells in its artistic and delicate stitch work.

Before the enumeration of the different stitches employed in the Lucknow Chikan a passing reference may be made of the various characterstics of the Indian stitches in general. At the first place it can be mentioned that here the needle is pulled away from the worker unlike the Europian embroidery where it is drawn towards him. This trend has been associated with lesser developed extense museles of the Indian craftsmen by the scholars like watts and Brown.5 But its reason is more of a practical nature than physiological or Geographical.The movement of the Oriental motif or design from the lower end to the upper is more responsible for this practice than the museles of the

operator. The Indian embroiderew starts from the nearer end of the design and finish at the far end. The needle is held in the right hand of the operator. While inserting it into the fabric the left hand supports and controles the thread so that the right shape of the stitches is formed. In Chikan Work no frames of any sort are used. The portion of the cloth likely to be embroidered, is placed over the index finger of the left hand supported by the rest of the fingers leaving the left thumb free.

The application of the various stitches varies in accordance with the designs and material. The Darn stitch is worked upon the coarse surfaced cotton fabric to fill in the angular designs and to cover the surface of the textile while the chain stitch is meant for the curved designs ornamenting the silken and woollen pieces. The Satin stitch is exclusively done over delicate fabrics like muslins, linens and silks and the curves are next to impossible to this stitch.

In Lucknow Chikan the most frequently used stitch is this very Satin stitch but of a highly delicate, minute and fine nature. There are other stitches too like Darn stitch Stem stitch, Chain stitch, Feather stitch, Box Work, Button-holing etc. which have been worked out alongwith this favourite stitch of the Lucknow Chikankars. The total effect of all these stitches is the Chikan Work. Here a detailed eloboration of all these stitches is required.

In Satin stitch- the needle is manipulated in such a fashion that it catches hold of the outlines of the designs likely to be ornamented and returns backward and forward to provide required covering. The double Satin stitch is the form of stitching where the needle goes round and round to provide the same effect of covering on both the sides.

The needle in Darn stitch, runs along nipping up the smaller portions of the textile at shorter gaps.

The Stem stitch is characterised by arranging the thread inserted at short intervals to form a straight line. The upper or the forward position of the thread is much bigger than the return loop or the stitch carried below. This is very often used for outlining the design the designs. In order to provide the effect of the Feather stitch the lines of sewings are worked out diagonally in a graduated series - of 'v' shapes each fitting with in the other. It serves the purpose of filling the larger space inside the designs.

The Chain stitch as the name suggests is actually the formation of a sort of chain by an interlinked manipulation of the various loops of the stitches. It is invariably used for the lining of the motif both from the inner as well as outer sides.

Box-work is the simple trellis-making without button-holing. The larger and coarse openings are tucked to give the effect of a shing net pattern.

In Button-holing small holes are held by minute stitches.

The Lucknow Chikan is worked through most of these stitches sometimes individually, sometimes two or more stitches combined and occassionally with a number of variations in shape, size and the mode of manipulation. It would be better for us to get acquanted with all these stitches in more details and also with their popular names given by the local craftsmen.

These stitches have often been divided into three categories namely flat, embossed and trellis-making. But to avoid any sort of confusion all these stitches deserve to be mentioned here one after another without any sort of categorisation or grouping.

Taipchi:- The Chikankar outlines the designs by this stitch which is sometimes nearer to Stem stitch and often to the Darn stitch. In this stitch the thread is arranged in the straight lines with nipping at shorter gaps. It is occassionally done with in parallel lines to fill the petals and the leaves. This condition is called as Ghaspatti. This is the most simple and cheapest form of Chikan stitch and is usually done by the ladies.

Pechani:- The Taipchi stitch which has been described just now is sometimes used as a base for working certain other stitches and as such Pechani is one of these variations. Here the Taipchi or Stem stitches are covered by entwining the thread over it in a regular manner to provide the effect of something like a lever spring. It is one of a few typical modifications of the known stitches by the genius of Lucknow Chakankar by a simple variation. The entwining of the Taipchi stitch is technically known as Madhava. This stitch is always practised on the right side of the cloth without disturbing the under lying fabric.

Bakhia:- This is the most widely used stitch of the Chikan work. Bakhia in general is a very minute and fine Satin stitch. It is of two varieties namely Sidhi Bakhia and Ulti Bakhia. In Sidhi Bakhia the fabric is nipped through the needle from the wrong side of the cloth and bold straight lines are formed resulting in outlining the motif on the right side. The threads, in Ulti Bakhia, are thrown below on the wrong side in a criss-cross manner and the tiny stitches on the right side outline the required shape. As the thread accumulates in compact masses under the designs of the leaves, petals and flowers it converts the transparent surface of the embroidered fine muslin opaque and provides a beautiful effect of light and shade or shadow work. This stitch is technically the inverted Satin stitch. Mostly the Chikankar of Lucknow has taken recourse to this type of Bakhia in the most artistic, intricate and intrinsic pieces of Chikan Work.

Thum:- Somewhat similar to Ulti Bakhia is the cross stitched Thum. But the difference lies in the execution on the right side of the cloth which is criss-crossed by the threads unlike Ulti Bakhia where the criss-crossed pattern is formed on the wrong side. The absence of any sort of light and shade effect also provides a point of differenciation.

Khatao, Khatawa or Katava:- This is a cheap imitation of Ulti Bakhia and the same effect of light and shade is produced by the applique on Calico or linen but rarely over muslin. That is why it is not very common in Lucknow Chikan Work. Here the same cloth is sewn to the surface in the foliar or floral form from the wrong side by very minute stitches and then is covered by Madhava stitches. These stitches which are meant for tucking the piece of the fabric are so minute that it requires a careful observation to distinguish the applique from the embroidery.

Gitti:- It is initially a combination of Button-holing(without cutting the holes) and long Satin stitches. Here the warp and weft threads are so teased and held by the long Satin stitches that an effect of a wheel with hole in the centre is created. The spokes of the wheel are encircled by a continuous row of minute stitches. The Gitti is more of a motif than an independent stitch.

Hool:- The simplest form of Button-holing is known as Hool. It is a typical stitch of Lucknow Chikan as here the holes are never cut but the teased warp and weft are tucked in such a manner by minute stitches that a small hole is formed. This is sometimes discussed with trellises which I would like to deal with seperately.

Janjira:- This name has been assigned to the ordinary Chain stitch in the Lucknow Chikan. The motif is outlined by this.

stitch both from the inner side as well as the outer side. The various loops of the thread are interlinked to form a sort of Chain.

Besides these there are certain other stitches of Lucknow Chikan which provide a Knotty or bold appearance and their presence attests the fact that the work may be classed into the category of Chikan. Under these Murri and Phanda stitches may be discussed. These are sometimes termed as embossed Chikan stitches. No other washing material than the fine white muslin can be selected for practising these stitches. The Muga or Tasar silken threads are the only threads for these stitches. In Lucknow Chikan the usage of these stitches is, quite frequent and so is the use of Muga silken threads.

Murri:- Murri has also been called as rice shaped knotted Chikan stitch by the scholars. It is actually a very minute Satin stitch in which a knot or wart of a pyriform shape is formed over already out-lined Taipchi stitches. The size of the embroidered patches so produced is 1/8th or even 1/16th of an inch in size. Numerous knots of this size are worked out to fill in the centre of generally the leaf motif.. Murri is mostly classified into two sub-varieties by the craftsmen and scholars. These sub-varieties are determined by the shape of the motif rather by the manipulation of the needle which is similar in both of these conditions. When the Murri is alongated to form the shape of rice it is known as pointed or Nukili Murri and filling of a blunt edged motif by the Murri stitch is known as Mundi Murri. The only difference lies in the vertical formation of stitches in the Nukili Murri and somewhat diagonal stitches in the Mundi Murri.

Another motif is the gram leaf patterned Buta ki Patti in which some variation has been made in the insertion of the needle bringing forth a combination of the Satin stitch and Feather stitch. The filling has been done by Satin stitch but it takes the form of a number of 'V' shapes fitting in one another and thus producing the effect of the Feather stitch which has already been discussed.

Phanda:- It is the minutes form of Murri stitch measuring about 1/32nd part of an inch in size. The knots initially formed by Satin stitch over Taipchi are practically spherical and that is why it has been called as millet shaped knotted Chikan stitch by some of the scholars. Phanda work is one of the most characterstic and graceful stitches of the Lucknow Chikan Work which lifts the needle work of Lucknow Chikankar to the soying hieghts so far as the excellence and delicacy of the stitches are concerned. The presence of Phanda denotes the high class execution of the piece of Chikan.

Balda:- A variation over the Phanda stitch, Balda is formed by the properly covered minute stitches both inside as well as outside the motif resulting in the formation of pearl shape. This is less frequent in the works of the later ages.

The trell's making (Fishing net or Jali making) has been generally associated with the drawn stitch work. But in Lucknow Chikan no threads are drawn and here the craftsmen consider this as an imitation of the real Jali-making. Though in other centres of Chikankari like Eastern Bengal, Madras etc. threads were drawn while forming the net-pattern. At this place it is also to be pointed that sometimes the scholars opine that the Jali's practiced in Lucknow originated here itself and were not brought form other centres. But their names clearly indicate their association with the other centres. For instance Madrasi Jali or Bangala Jali has certainly got its origin at Madras or Bengal respectively but would have been developed at Lucknow and these might have been practiced more gracefully in Lucknow Chikan than their actual centres of origin. contrary to this I was told by a scholar that the place name associated with the particular type of Jali refers to its demand at that very centre. But I have come across certain pieces with both Madrasi and

Bangala Jali and if the demand-theory is to be taken into consideration how are these pieces are going to be determined as if meant for the Madras market or Bengal market. The earlier view regarding the origin of these Jalis at these centres appears more plansible.

In Lucknow Chikan Jali or fishing net is formed by pushing warp and weft threads in such a fashion that openings are formed and these are held by the minute button holing stitches. A number of Jalis can be seen in Lucknow Chikan. Madrasi, Bangala, Bulbul Chashm, Chataiya Satkhani, Tabar, Chitegul, Makra, Kanthmala and Siddhaur are a few names given to these by the craftsmen. Among these the chief may be cited here.

Madrasi Jali:- This is a series of small holes, square in shape and about 1/10th of an inch in size. Out of these holes one is open, another closed and the third is broken into four still minute openings by the manipulation of the warp and weft threads to cross diagonally each other with a small knot in the centre. In the works of higher quality this Jali finds a place. It is the most intricate Jali of Lucknow Chikan Work.

Bangala Jali:- In Bangala Jali the square holes are smaller than those of Madrasi Jali. These are assorted in the parellel banks with alternate opening. The corners of the square are held by minute stitches. This also uncommon Jali in the works of cheaper quality.

Makra:- It is similar to the third square hole of Madrasi Jali in the manipulation of the threads of warp and weft as here also the square perforation is broken into four smaller openings with a knot in the centre but it differs in the formation of smaller similar openings in the next square where as in Madrasi Jali the next is either closed or wide open.

Chataiya Jali :- Here a mat-pattern is formed by holding the threads of the warp and weft.

Siddhaur :- It is the most common form of the Jali making in Lucknow Chikan usually in the cheaper works it can be seen. The women also practice mostly this type of Jali. The openings are a bit irregular squares and are held diagonally. This when done in larger and coarser conditions in similar to the so called Box-work of the Calcutta Chikan Work. Now-a-days this type of Jali is very common the inferior quality of works of Lucknow Chikan.

Hathkati :- Not included among Jalis but one of the most common stitches is the Hathkati which is mostly done over the borders of the handkerchief and in the middle of a floral or foliar design in the form of a row of sma square holes.

Besides there stitches sometimes certain motifs are counted among the stitches by the Craftsmen. But initially certain already described stitches help in forming these new shapes. Out of these Keel, Kalai or Kangan, Bijali etc. are the results of the artistic twisting of the needle in the various directions over an already worked out stitch. Keel is a developement over a number of Phandas to form a roundish dot and is surrou by the spokes of ten or more Mundi Murris. Similarily in Kalai or Kangan the dot of the centre is encircled by the concentric bands of the minute 'V' shaped Satin stitches and Bijali is the assemblege of the similar stitches with very minute perforations to form a roundish or semi-circular shape with smaller Mundi Murri stitches all around like the spokes of the Keel.

In works of the earlier period all these stitches can be seen very nicely done but gradully with the downfall of the Nawabs with the decline in style a degeneration can be noticed even in the usage of the various stitches. The more pains-taking stitches like Murri, Phanda Madrasi Jali were giving place to less intricate stitches of the later period.

And today what we get in the name of Lucknow Chikan in the market is just an imitation of the cheaper works of Chikan done by the Craftsmen of the past. A few surviving Craftsmen of today who are still keeping the name of traditional workmanship high are producing very lesser number of works in the lack of proper patromage and demand of their works of higher merits in the market.

Thank you.

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PROBLEMS IN CONSERVATION OF TEXTILES

O.P. AGRAWAL

INTRODUCTION

Textile is an organic material and as such needs more care for preservation than most other materials. It is an unique material also, unlike any other material inasmuch as it is tough and yet has a flexibility not possessed by other types of objects. However, this wonderful quality of textiles the fliexibility, poses a great problem, as we shall see a little later, to a conservator who is trying to provide a new support to a fragile textile. A textile is also unique in the sense that its main components, warp and weft, though inter-woven have an independent existence which affect the ultimate quality of the material. Preservation also, therefore, depends on the properties of both these components of a textile. Most textiles have the quality of absorbency, a characteristic which allows textiles to be dyed; but this very quality goes against the preservation of textiles because it is this quality which attracts stains, dust and dirt and make them adhere permanently to the textile. Thus we see that some of the desirable qualities of a textile also pose problems for its preservation.

As I mentioned earlier, textile is an organic material and as such require more care and more attention than most other museum objects. Even a little carelessness in handling may cause the textile to tear. We daily come across textiles which have been weakened at the lines across which they remain folded. Fading of textiles due to light-effect is well-known. Examples are not known when inspite of the best storage processes, tendering of the textiles continues. The curator is bewildered by the phenomenon, unaware that the enemy in the form of high acidity may be present right inside the material of those textiles, slowly destroying their strength. During recent times a good deal of research work has been done to understand the process of deterioration of textiles and the methods of its prevention. Shortly I will present before you a review of these efforts, how far we have been successfull and what more we need to do.

THE PROCESS OF DETERIORATION

Let us now try to understand what is the process of deterioration of textiles, how they deteriorate and why they deteriorate. Deterioration of any material depends upon its composition and it is true for textiles also. Many different types of fibres have been used for making cloth. At a very early stage of his development man discovered that the long, thin fibres from animals and vegetables could be used to weave into a flexible cloth that could keep him warm and that could be washed and repaired if torn. Since this discovery, hundreds of different types of fibres have been examined for their suitability of weaving. Some have been found more suitable than the others. Cotton, linen, wool and silk even to-day are the most important natural fibres available to textile industry. To these have been added other types of fibres which are manufactured in the laboratory like nylon and terylene.

In order that a particular type of fibre can be spun into a yarm it should possess certain properties.

1. It must be long. The length must be several hundred times the diameter of the fibre.
2. The fibre must be strong and yet flexible.
3. It should be light and should fall properly when made into cloth.
4. It should take dyes and should be able to retain them.

It is obvious not many fibres have all these desirable properties and that is why only a few are in common use.

The two main catagories of textile fibres are:-
1. Natural fibres.
2. Man-made fibres.

The natural fibres are those which are found in a fibre form like cotton, flex, silk, wool, hemp, jute, ramie etc. Amongst the natural fibres are (i) the vegetable fibres and (ii) the animal fibres. The vegetable fibres form the most important group of textile fibres and so called because they are plant products. Chemically their main constituent is cellulose.

The animal fibres are those which are the products of the animal world. These include wool, produced from the hair of sheep or goat, and silk produced by silk worms. The main constituent of these fibres is a group of chemicals called proteins.

It is this difference in chemical composition of the two main types of textile fibres which governs their reaction towards some of the deteriorating agencies. Acids for example have a tremendous deteriorating action on cellulose the main constituent of cotton and linen. Action of acids converts cellulose into hydrocellulose. Hydrocellulose unlike cellulose has no chain structure and therefore has no fibre form. It is a powder that falls from fabrics causing holes. Acidity in a cotton fabric is, therefore, a potential danger to its strength. On the other hand the animal fibres, wool and silk, are not damaged by dilute acids. Dilute acetic acid is even used to impart lustre to silk after washing.

Alkalies have a different effect on animal fibres. Even a dilute solution of boiling caustic soda causes wool to completely dissolve. Similarly silk is also affected. It is due to this reason soaps and other washing agents containing alkalies are never used for washing wool and silk. Alkalies, on the other hand, have little effect on cotton and linen.

While conserving textiles one has therefore to be sure about the nature of the textile fibre. Different firbes respond differently to the various deterioration agencies.

Let us now see what these deterioration agencies are. In broad terms, these are:

1. Micro-organisms like bacteria and fungi.
2. Insects.
3. Light.
4. Humidity and temperature.
5. Polluting gases present in the atmosphere.
6. Various chemicals added to the textiles as finishes e.g. acids and dyes.
7. Accidental causes of damage like tearing, faulty storage, fir etc.

Effect of Micro-organisms.

Micro-organisms like yeasts, bacteria and fungi, freely grow on textile goods, provided the conditions are favourable. Most natural fibres, animal or vegetable, are susceptible to bacterial or fungal damage. There are certain fibres which are fungi-resistant when unprocessed. But as most finishing materials support micro-organisms even such fibres develop secondary susceptibility. Bacte and fungi need for their growth and development certain range of temperature and humidity which differs from species to species. M micro-organisms cannot survive in strong light. Darkness is more suitable for them. Most micro-organisms thrive better in humid conditions say above 70% R.H. Both fungi and bacteria grow better at temperatures between 30°C to 40°C. This does not mean that no micro-organism can live beyond these limits. There are some micro-organ that can survive at very high or very low temperatures. If the conditions favourable to the micro-organisms donot exist, deterior

due to them is much less.

To prevent the action of micro-organisms it is necessary to know how they destroy fibres. It is now generally accepted that it is a biochemical process. Bacteria and fungi donot eat away the material the way insects do. Micro-organisms first of all produce chemicals called enzymes which use the textile material for its nutrition and thus reducing its strength. A micro-organism affected textile loses much of its strength. Dyes are discoloured, ugly spots appear on the cloth and an unmistakable mustly odor develops. The loss of strength is evident even by touch. Spots are sometimes so permanently fixed like dye that it is difficult to remove them even by bleaching.

It is better to prevent the growth of micro-organisms from the very beginning and it is possible to do so if proper precautions are taken. There are several methods of killing fungi and bacteria. The most effective methods are based on chemicals. Chemicals can be used either in vapour form or can be applied in solutions. Vaporous form or fumigation as it is called, is useful to sterilize the material when it is likely to be damaged by solvents like water or alcohol. Fumigation, however, has to be repeated periodically. Thymol fumigation has been found of great use in this connection.

A longer lasting method is application of fungicides on the textiles. Different chemicals have been tested for this purpose but as far as ancient textiles in museums are concerned there are several considerations to make them fit for use. (i) They must not impart any colour to the textile(ii) They should not damage the textile in any way either immediately or in the long run (iii) They should not affect the dyes (iv) They should not be toxic to human beings (v) They should not be irritating to touch (vi) They should not have a strong odour.

As a general rule it is a good practice to get the textiles sterilised before adding them to the store. Also the textiles should be periodically taken out, cleaned and aired and if necessary fumigated. Fumigation with fungicides should not wait the actual out break of fungi. It should be done before the onset of attack.

Ortho-phenylphenol has been reported to be an efficient bactericide and fungicide. It comes in the form of white, crystalline flakes. It dissolves in most organic solvents. 0.5 percent solution is able to kill bacteria, fungal spores and surface mildews.

INSECTS -

Textiles are also vulnerable to insects particularly clothes moths and beetles. Insects also develop in darkness and moist places. Animal fibres especially attract insects. One thing is interesting to know about moths. It is not adult moths but their larvae which damage the cloth. For complete safety, therefore, it is not sufficient that an insect-repellant is kept with textiles. Eggs or the larvae of insects should also be destroyed. In equipped laboratories this is achieved by fumigation with lethal gases sometimes even hydroyanic acid gas. Carbon di-sulphide mixed with carbontetra chloride is also used. Ethylene oxide mixed with carbon dioxide has also been used. A very useful fumigant is Methyl Bromide. 200 gm per cubic metre is sufficient to kill eggs; larvae and insects. Sulphuryl fluoride has been found even better than methyl bromide.

A fumigation kills existing insects etc but for future saftety some other precautions have to be taken. Chemical means are the best. Chemicals like napthalene and paradichloro-benzene are found to be very useful repellants. But vaporous chemicals can be used only in closed spaces. For exposed textiles application in solution form is best. There are a number of chemicals recommended for this purpose. In our experience a . 5% solution of

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penta-chloro-phenol or 2% solution of Sodium penta chlorophenate has been found very effective. Dieldrin solution have been used for killing carpet bettles. In some laboratories a 2 percent solution of penta chloro phenol laurate has been used.

LIGHT

The extent to which textiles are damaged by light has received great attention during the recent years. Light affects not only the dyes of the textiles, it also weakens the material itself. Most harm is done by the ultr-violet light which infact is invisible portion of the spectrum. The extent of damage is influenced by the natural and intensity of light, the nature of the fibres, Condition of the surrounding atmosphere. It is observed that natural light is more injurious than artificial, light and also damage is caused both by visible light as well as by ultra-violet region. It is also observed that oxygen and moisture are essential for the photo-chemical process of light effect.

On the basis of these observations it can be recommended that

1. Natural light should never be used for lighting textiles.
2. Ultra-violet rays should be filtered off as far as possible. Since ultra-violet rays are not necessary for visible light, it can be afforded to cut them off completely.
3. Level of illumination should be as low as possible.

To cut off ultra-violet light ultraviolet absorbers and ultra-violet plexi glass sheets are available but unfortunately so far nothing is available which will cut off the bad effects of visible light. Researc is still going on in this direction.

HUMIDITY AND TEMPERATURE:

The influence of humidity on the growth of micro-organisms has already been referred to. Variation of relative humidity in the atmosphere always causes swelling and shrink-age of fibres. A constant variation in the size of textiles, therefore, tells on its ultimate strength. Painted textiles are specially effected.

POLLUTING GASES

Amongst the gases present in the atmosphure hydrogen sulphide and sulphur-di-oxide are probably the most dangerous. Hydrogen sulphide tarnishes the 'Zari' work to grey or black. Sulphur di oxide with moisture is converted to sulphurous and sulphuric acids which tender the cloth considerably.

EFFECT OF FINISHING PRODUCTS:

In finishing textiles several types of materials are added to them. For example while bleaching some oxidising or reducing agents are used. These chemicals if not properly rinsed out will cause damage to the textile in future. Similarily certain acids are used for dyeing of textiles. Certain dyes are themselves acidic in character. It is noticed that very often there is a selective damage to textiles; that means certain regions where a particular dye has been used are more affected than others. Why does it happen is still not very clear and needs a thorought research. There can be several theories advanced to explain the phenomenon. It is possible an acid had been used to fix the dye; or the dye itself has certain types of ions which are harmful to the textile; or it may be that certain types of dyes may be absorbing more light than the other portions and thus causing more

damage to the textile. It is well-known that black colour absorbs more light than other colours and it is also observerd that black-dyed portions of cloth are often found damaged. Whether or not there is a connection between the two it is difficult to say at present.

Very often alum has to be used as mordant. Insufficient washing is bound to cause damage. Starch, glue and gum are known to be used for finishing textiles and all of them attract moulds and insects.

ACCIDENTAL DAMAGE

I do not think I need to refer to accidental damage because anything can happen by neglect, starting from a small tear to total destruction of the textile. Precautions to store textiles properly, provision of fire-prevention and extinguishing, cleanliness, avoidance of staining etc. are necessary. Once the textile is damaged by accident or by any of the agencies earlier referred to it becomes a 'patient' fit to be sent to the Laboratory for treatment.

CONSERVATION PROCEDURES:

Conservation procedures, as procedures used for prepairing and strengthening will include the following steps:

1. Cleaning and washing; removal of stains.
2. Removal of acidity or alkalinity as the case may be.
3. Re-inforcing either by preservatives only or by mounting on another support.

Here I will mention briefly the problems encountered in the successful carrying out of these procedures. For cleaning, washing and removal of water-soluble stains water is the most efficient solvent but it must be soft. Hard water leaves scales of calcium and magnesium salts on the fibres. Water can remove the water soluble stains or soil. Generally, however, the soil is held on dirty fabrics in the form of a pigmented oil. This film of oil prevents water from wetting the fibre surface. Therefore help of substances that can penetrate the oil film is required. One such substance is an alkali. Alkalies, however, except in very dilute solutions affect textiles. Vegetable fibres are relatively unharmed but animal fibres are always damaged by alkalies.

The other class of substances used for removal of soil from textiles are called detergents. Detergent, however is a term that describes those cleaning agents that do not clean by rubbing, by dissolving or by changing chemically the nature of the dirt. The detergents reduce the surface-tension of water and thus cause it to spread and wet the fabric more effectively. The oil in contant with detergent solutions forms tiny globules which can be detached from the fibre by mechanical means. This removal of the oily globules is aided by the small air bubbles present in the leather of the detergent solution. The air bubbles get attached to the oily globules and help them to float on the surface of the solution. This happens because the surface tension between the oily film and the fabric is reduced when solution of a detergent is present.

Detergents are of two types: 1) Those based on true soap; 2) Those based on synthetic material. Synthetic detergents are better for ancient textiles than true soaps. Some of the common types of synthetic detergents are Lissapol. N, Igepal C.A. Extra. These, however, are imported substances and as such difficult to get. Some of the Indian detergents are Lux Flakes, Surf etc. One substance that has been in India for ages is 'Reetha'.

Water a good washing agent for vegetable fibres but wool and silk are adversely affected by water. If the dyes are not fast in

dyed clothes, water cannot be employed for washing. Such textiles are then to be cleaned with organic solvents. There is a big list of organic solvents that are used for cleaning or for spot removal but the most effective are perchlorethylene and white petrol. Organic solvents are able to remove oily soils, grease, dirt etc. However, acidity is present which is to be removed. Organic solvents are of little value. For undyed clothes water or a dilute alkaline solution like that of ammonia or calcium bicarbonate is used. But if dyes are water soluble water cannot be used. This is still an outstanding problem for a conservator. Search is on to find out a chemical which can be used in vapour-phase. Ammonia has been used but the result is only temporary.

MOUNTING

For reinforcing textiles that have become very weak, use of a stronger support is necessary. For providing a strong support two kinds of conservation methods are available:

1) sewing techniques,
2) adhesive methods.

The sewing techniques are used when the fabric is strong enough to take the needle and the thread. The needle work, if well done, could never be superseded. It has a very great advantage that it retains the flexibility and the fall of the textile, such an essential quality of textiles. This method, however, is very costly and slow. Fresh support is also stuck to a weak textile by using an adhesive. Animal glue or flour paste has been used for this purpose. Sometimes the results are rather bad because the fabric becomes rigid.

Now a days synthetic resins, like polyvinyl alcohol, polyvinyl acetate emulsions etc are being used. In India a number of poly vinyl acetate based commercial products are available which have good possibilities of use for this purpose but before they are used careful tests for their utility should be made. Some of the most important requirements are: They should be easy to spread; They should not affect the flexibility of the textile; They should be easy to remove; They should not affect the strength of the textiles adversely; They should leave no stain on the body of the textile. Tests for some of the Indian materials has now been undertaken in the conservation laboratory of the National Museum; results will be useful for other museums as well.

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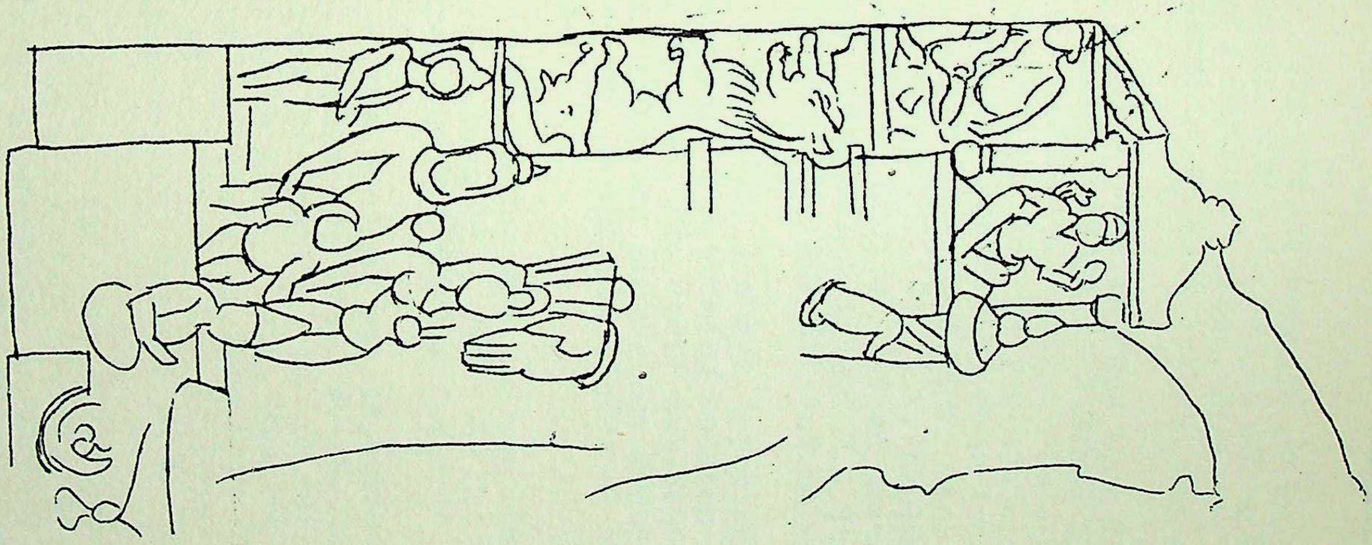

STATE MUSEUM SEMINAR

1971

SEMINAR ON BRAHMANICAL SCULPTURES

The second Seminar of the year 1971 entitled Brahmanical Sculptures from c. 500 to 900 A.D. was held under the Chairmanship of Prof. Herbert Hertel, Director of Asian Art Collection Berlin, West Germany on 19.1.1971 in the museum auditorium.

After the chairman took the seat, Dr.N.P.Joshi, Director, State Museum Lucknow introduced the Guest speakers and the participants ie. Prof. H. Hertel, Prof. K.D.Bajpai, Head of the Deptt. of Ancient Indian History Saugar University (M.P.), Sri R.Sen-gupta, Chief Archaeological Engineer Archaeological Survey of India, New-Delhi, Sri R.C. Agrawala, Director of Museums & Archaeology, Rajasthans, Dr. A.B.L.Awasthi, Dr. K.K.Thaplyal and Dr. S.N.Chaturvedi from the Deptts. of Ancient Indian History & Archaeology Universities of Lucknow and Gorakhpur, Sri R.C.Singh of the State Archaeological Department U.P., and Sri V.N.Srivastava of the State Museum Lucknow.

With Dr. Joshi's paper on 'Some Technical Terms in Brahmanical Iconography' the morning session of the seminar began. With the help of the slides, Dr. Joshi explained the different terms found in the Puranas relating to various parts of the Visnu images. After his lecture Dr. Joshi also informed about some new acquisitions of the Museum.

Following the lecture the discussion ended. Dr. R.A.Awasthi, Dr. A.B.L.Awasthi (from the University of Lucknow) Mr. R.C.Agrawala and Prof. Bajpai participated in the discussion.

The meeting was adjourned for a Coffee-break after the discussion. After the break Sri K.D.Bajpai, in his lecture surveyed the different Brahmanical Sculptures like the Varaha from Udaigir, Eran plaque with Krsna Leela, Nimalaguna plaque, Sesasayi Visnu from Deogarh and the sculpture from Eran, Tumain, Badoha, Panna, Nachna, Nagor etc. His talk was followed by that of Dr.K.K.Thaplyal, on 'The[illegible] respresentations of the Vedas on a seal.

Then began the discussion on their two papers. The chair-man was of the view that the representation of the Vedas is referred in the Visnu dharmottara an earlier text than what the author has sugges On an enquiry from Dr. R.A.Awasthi, Dr. Thplyal replied that the Vedas have been represented in the form of monkey, horse and ass headed as well. Dr. A.B.L.Awasthi supplemented the iconographic descriptions from the Skanda Purana of the Vedas.

The others to present their papers in the fore-noon sessions were Dr. S.N.Caturavedi and Dr. A.B.L.Awasthi. The former read his paper on 'A Brahmanical icon from Elephant' and the latter on 'The Ananta sayi image from Deogarh.'

At 1 O'clock the deliberations were stopped to enable the gues speakers and the participants to attend a Lunch given by the Museum at Kwality Restuarant, Hazrat Ganj.

At 2.15 P.M. the after noon session began with the paper of Sri R.C.Singh on the Brahmanical terracottas from Bhitargaon. The lecture was illustrated with coloured slides. Following him, Mr.V.N. Srivastava enlightened the gathering with the newly acquired Siva Linga and a few problematic bronzes of the Museum.

Mr. R.C.Agrawal was next to speak over the Brahmanical image. from Rajasthana. He referred to the Varahi images from Mt. Abu Museum, and some images from Ambika Temple at Jagat in Udai.pur and sculptures from Adhedinka Jhopara, Ajmer and Nagda etc. Sri R.Sen Gupta read

his interesting paper on the Varahi images and traced its close affinity with the divinities from Assyria and other countries.

The meeting, them, was adjourned for a tea-break. After that the Chairman of the day Dr. Hertel gave an illustrated talk on the Excavations at Sonkh near Mathura. Of all the finds the most important were the two bronzes one of Kartikeya and a female with a baby, and other yet unidentified the clay pots of Gupta period . round terracotta plaques depicting beautiful human figures and Punchmarked and uninscribed cast coins. Thus the seminar of the day came to a close.

The formal closure of the seminar began with the Valedictory address, delivered by Hon'able speaker of the U.P. Assembly Sri A.G. Kher . Sri Kher appreciated the efforts of the Museum in arranging the Seminar and expressed his pious hope that in the years to come some. more seminars will be arranged. The Hon.able Minister of Cultural Affairs U.P., was also present in the cerimony. In the end Dr. Joshi expressed his heart felt gratitude to the Hon'able Speaker, the Minister of Cultural Affairs, the guest speakers, the participants and the sister Institutions for the Cooperation in making the Seminar a success.

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SOME INTERESTING IMAGES IN THE STATE MUSEUM, LUCKNOW

Dr.N.P.Joshi

While working in the godowns of the Museum, I could lay my hands upon some images, which are iconographically very interesting. To the best of my knowledge these have not been properly discussed and illustrated till this date. It is, therefore proposed to make the scholars familiar with them and also with a few that have been acquaired by me recently.

SIVA with a staff (Acc. no. J.550,

Architectural fragment showing two handed Siva seated on a lotus seat on its extreme lower right end. The deity has curly locks on head, verical third eye, elongated earlobes, sacred thread and erect genetal organ. Both his hands have been folded in side and joined together as if in vyakhyana mudra, but at the same the right one holds amala. His folded left hand embraces a clublike heavy staff. The slab comes from Mathura and should be attributed to the Gupta age.

The following are other contemporary figures of Siva with staff:

(i) Siva on a pillar bearing a long inscription of the time of Chandragupta Vikramaditya (AMM.,29. 1931; Mathura Sculptures, Pl.76).

(ii) Siva seated on a seat with two disciples (AMM.,45.3211; Mathura Sculptures, Pl.87)

(iii) Colossal figure of Siva seated on a seat under a tree with four disciples now under worship in the Tilabahandeshvar Temple at Varanasi.

The figure under discussion as well as the last two of the above list stand very near to the two forms of Siva namely LAKULISA and DAKSINAMURTI. Existance of a heavy club goes in favour of identifying our sculpture as Lakulisa, but his vyakhyanamudra sitting posture, yogaptta running round the knees agree more with the features of Daksinamurti.

It would also be interesting to note in this connection that the characterstics of Daksinamurti seem to have been highly influenced by the iconography of the preaching Buddha. Even in our present sculpture the following features of this type are noteworthy :

(a) elongated earlobes.

(b) double line of garment border running round the neck, which marks the upper border of sanghati in case of the Buddha.

(c) preaching attitude and

(d) the pose of sitting in cross legged form.

Fragment of a NAVAGRAHA panel (Acc.No. 58. 13, ht.

Nayagraha panels of the Gupta period from Mathura are not common, perhaps the present one is the only known panel of that type. In its present shape it depicts only three Grahas of whom the last one Rahu in tarpanamudra can be easily recognised. The other two are just human figures carrying jars in their left hand and, the upraised right hand is held in abhaya pose. They do not have any special mark helpful for their identification. They can be any of the two Grahas excluding Surya. Identity of the female figure by the side of Rahu remains a problem.

Inscribed Terracotta Rāmāyana Plaque from Nacharkheda -

Swami Omananda or Acharya Bhagavana Deva, the founder Director of the State Museum at Jhajjar, Hariyana, has been able to acquire seven terracotta plaques, or brick panels as they should be called, depicting scenes from Ramayana. On my request he agreed to publish them in our Bulletin and got a note sent with one illustration for publication. The note appears in the fifth issue of the Bulletin and I am announcing this discovery here on Swamiji's behalf.

Some of the Ramayana plaques in terracotta have been reported from Uttara Pradesh and are now in the Museums at Lucknow an New Delhi; but Nacharkheda plaques are superior as they depict some new themes such as 'running of the Golden Deer', ' meeting with Jatāyu',' fight with the demon Trisira' and so..on. Not only that but a few of them bear inscriptions serving as labels. For example the name of the demon Trisira appears just near the head of the figure in contemporary Brahmi characters. But the most important and interesting of them is the one which has almost half of a verse from Vālmiki's work inscribed on its rim.

This diagonally broken plaque now shows only the upper portion of a female figure and to her left a male figure with matted locks. He carries a bow in his left hand and sheath of arrows on the back. The scene has been composed in a rectangular frame. On its upper horizontal rim appears enfacing a line in Brahmi which has been read as :

The recorded passage stands in very close comparison with the following verse from Valmiki's Ramayana : (Aranya Kanda., 114.1

ततः पञ्चवटीं गच्छन्नन्तरा रघुनन्दनः। आससाद महाकायं गृध्रं भीमपराक्रमम्

It can well be presumed that the plaque might have borne the complete verse, when entact, meaning thereby that the scenedepicted here is the visit of Rama, Laksamana and Sita to Jatayu in Panchavati. This is perhaps the first instance in plastic art, which gives us the epigraphical record of any of the portions from Valmiki's great Epic.

Apart from the facts that Valmiki's work was quite popular in Haryana during the Gupta age and that the State had ~~x~~ once such a temple ~~as~~ the walls of which were decorated with Ramayana plaques in terracotta, the Nacharkheda plaques are also useful to establish that the Bharhut traditions of providing labels to the scenes depicted was not totally given up even in the Gupta age.

Upper part of DURGA in terracotta (Acc.No.70.41,ht.12.5 cm.)-

Upper part of a four handed terracotta Durga in bold relief. The plaque is broken below the waist. In her upper right hand she carries a short trisula with its prongs downwards as if it is being used against an enemy. Her upper left hand holds a small bud like object with three petals. She has wig like hair reaching her shoulders and puts on elongated chakra-kundalas, single beaded short necklace and bangles as her ornaments. Traces of her vertical third eye are still existing. Though the facial expressions are charming the protruding tonge speaks of the ferocious nature of the deity. This along with the third eye and thrusted trident helps to identify the figure as that of Durga engaged in fight with the deman Mahisa.

Though the subject is very common in the Kushana and Gupta art this figure is interesting because of her two attributes and protruding tongue. A similar short trisula in the hands of Durga has already been noticed in another Mahisasuramardini plaque, which has been brought to light by Prof. Hartel from Sonkha (BMA., Vol.3,pp.71-72).

Our entire figure is hand modelled and is a good specimen of fold art of the Gupta period. It is said to have come from somewhere near Chandausi in Uttar Pradesh.

SOME TECHNICAL TERMS RELATING TO THE ICONOGRAPHY OF VISNU IMAGES

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In its earliest stage an image was a simple affair. It was devoid of decorated halo, profuse ornaments, subordinate deities flywhisk bearers, attendents, donars or even the ten incarnations in case of Visnu on the back slab. Subsequently after the Kusana age as tiwle rolled on images became more and more complicated and full of architectural details. With this change in formula the technical terminology also developed in leaps and bounds. A number of terms, which have been once current and quite common, have either gone out of use or have practically been lost to us. The result is that now we are sometimes unable to follow and describe all the details of the mediaeval images. For their proper understanding it is desirable that all such terms suitable to describe and understand an image should now be collected from different classical sources and brought together. Some efforts in this direction have already been made by worthy scholars like Drs. Coomaraswamy, Vogel, Agrawala, Prof. Sivaramamurti and others. These writers have very often hinted upon these terms in course of their descriptions of art pieces or discussions on them, but none of them has produced, so far my knowledge goes, any independent work entirely devoted to a topic like this. Compilation of an inventory of these technical and appropriate terms is undoubtedly a Herculian task but worth attempting.

A few terms that I could gather during my studies concerning iconography of Visnu images are being placed herewith before the scholars for their opinion and discuscusions. The terms enlisted here have mainly been collected from the epics and Puranas.

Anjana-sankasha-pratima	-	Image of jet black colour
Ayudha purusa	-	Sankha, Chakra, Gada, Sarnga bow and lotus in anthropomorphic form. Valmiki gives a list of 85 'sastras and astras' [illegible]
Uchchaya	-	String running round the waist also called 'Nivibandha', 'Katisutra', 'netrasutr', 'mandiramala', etc.
Udagra	-	See 'Sankha'.
Udbahu	-	Image with upraised arms, The term should be taken as an antonym of 'pralamba bahu'
Urna	-	Circular mark between the eye brows; also called 'piplu' (an anspicious mark) in the Mahabharata.
Kaksasakta Sakhi	-	Figures standing just by the side preferably reaching the waist.
Kativasa	-	Lower garment reaching the knees only (janvavalambi).
Kantha	-	Pearl torque with 'padmaraga mani' in the centre.
Kalpalata	-	Creepers and scrolls with miniature figures of the divine beings.
Kiritachchhanna murdhaja	-	Hair covered with 'Kirita', but perhaps slight visibility of them is also intended. In a number of mediaeval sculptures a few well combed hair are seen just below the crown or headgear.
Kiriti	-	Visnu wearing 'Kirita'.
Kirtimukha	-	A ferocious and grotesque face. In the Kusana period the motif consisted of a lion' face, but in mediaeval period the word stood for a face with curved eye-brows, big eyes, having ears of a boar, horns of a ram, cheeks of an animal and face of a lion'. Kirtimukha is often to be seen in the crown or the uppermost part (srnga) of Visnu image.

Kundala	-	Ear ornaments. According to the Puranas they had the shape of an aligator or 'makara', but in sculpture we know of snake earrings and conch ear rings.
Kesa	-	Hair. The following types of hair have been noted' - Susnigdha-kutila-kuntala - kabarikrta kesa. - Gudakesa.
Kaustubha	-	A jewel named Kaustubha. This is not found in earlier images.
Gaja-simha	-	A motif showing a lion trampling an elephant, very often seen on the outer side 'bahya paksha' of the 'dvarasakha' of Visnu images.
Gadadevi	-	Club shown as a female. Sometimes on the back side of the female figure appears the club in its original shape. Very often Visnu's hand is seen resting on her head. The practice finds support from the Vishnudharmottara Purana as well.
Gandharva mithuna	-	Pair of the celestial musicians seen in the upper field of the image.
Garutman	-	Garuda occasionally seen in mediaeval images either in worshipping attitude or carrying a snake in hands.
Gudakesa	-	The word is slightly controvertial. Its commonly understood meaning is 'the 'isa or master of sleep' meaning thereby one who has controlled nidra and maya'. For iconography this meaning is of no use, but in that connection what Kalpadru kosa tells us, is interesting. According to it the term means' dishavelled and upstanding hair like those of Barbarians.' The term is used both for Siva and Visnu and there are iconographical evidences to justify the usage.
Grasa	-	Same as Kirtimukha.
Graiveya and Graiveyaka	-	Tight collar or close fitting necklace.
Chakra	-	The Wheel, Sudarsana in case of Visnu. It was being held in seweral fashions.
Chakrapurusa	-	Wheel in anthropomorphic form. Normally he is seen as 'a short statured, pot bellied looy of bulky built' standing to the left of Visnu. He may or he may not have the Wheel proper with him.
Chitraphala	-	A fruit held by Visnu. It is sometimes seen in the Gupta and mediaeval sculptures and bronzes. Its exact nature is difficult to asced ascertain, but in case of a few other deities it is 'bijaura nibu'
Chitritanga	-	Decorative motifs on the person of the deity caused to appear with appliances like sandle etc.
Tejojwalabhiravrta	-	Encircled with flames. This motif is very often seen in mediaeval bronzes from Magadh, Nepal and Tibet.
Tejomandala	-	Halo
Torana	-	Gateway. Though originally an architectural term it has found its existence profusely in mediaeval icons, and has been referred to in the literature in that sense. It is semicircular in shape (nemikakara) and rests on the two door jambs (dwara sakha). According to the Matsya Purana it should have the Vidyadharas, a motif which is to be commonly seen in the mediaeval images.

Trirathika	-	Three miniature temples seen in a 'torana' also known as 'devachchhanda'. Generally the images of Brahma, Visnu and Siva are seen enshrined in them, these images are then called 'rathikabimbas'.
Trivali	-	Three horizontal lines seen on the throat and stomach. Because of lines on throat it is often compared with a conch'kambugriva'.
Trivalibhanga	-	Three horizontal line marks on the middle portion of the body also known as 'trivalimadhya
Devadundubhi	-	Celestial drum meaning thereby a Celestial Drummer. He is commonly seen in the Tirthankara figures, but Matsya Purana mentions this motif in connection with Visnu images.
Devachchhandaka	-	Same as Rathika
Dwara sakha	-	Doorjambs. They are five, three, two or one in number. In the centre would stand a pilaster known as 'rupastambha'. Though as term of architecture, it is commonly seen in the mediaeval images also. In Visnu images very often the 'dvarasakhas' bear the ten incarnations on them.
Nupura	-	Anklets. With Visnu they are seen only in the case of post-Gupta icons.
Patravalli	-	Petal motif. When the petals are arranged in a line, they are called 'patrapankti', but when they are arranged vertically one over the other, they are known as 'patravalli'. The door jamb bearing this decoration is termed as 'patrasakha'.
Patrasakaha	-	See 'patravalli' aove; sometimes it stands for the scroll work also.
Padaka	-	A small necklace composed of five'maniky'a and one 'padmaraga' jewel.
Padma or Mahapadma	-	Lotus held by Visnu normally to be seen only in the post-Gupa period,
Padmadhara and Padmahasta	-	The two terms, though apparently taken to be synonyms, are not so in my opinion. While padmadhara' means on who holds padma, the word"padmahasta" conveys the snese of a hand decorated with or carved with a lotus or as beautiful as a lotus. In a number of mediaeval Visnu images, the lotus is absent as an attribute, but the open palm of the normal right in 'varada' pose depicts a floral decoration on it, Can this hand be called 'padma hasta'?
Parinama	-	Ayudha or weapon.
Padapitha	-	Foot rest often described with lotus pattern. It is commonly seen in the mediaeval sculptures and bronzes.
Padamadhyatah Prthvi and Padamadhyaga kshoni	-	This motif is well explained when one sometimes finds the meniature figure of Earth goddess carved inbetween or below the feet of Visnu. This goddess is seen seated on the back of the Tortoise,
Paduka	-	Wooden sandles, but in case of Visnu they have been described as those of the jewels. None of the Visnu images, seen putill now, have them.
Padamudrika	-	Rings worn in toes. They should be devoid of any jewel. These are sometimes seen in case of some of the female figures, but the author fails to remember to have seen them in any of the Visnu icons.

Pitambara	Visnu's lower garment of yellow colour with figures embroidered in gold (kanchana bhatti chitra)
Prshthapattodbhava	Image projecting from the back slab or a figure in bold relief.
Prabha or Prabhamandala	Halo or nimbus. It has sometimes been described as ' decorated with motifs like elephants etc ? (hastyadibhusana prabha). The author has been able to see this in only one image, where two elephants with jars in their trunks are seen near the nimbus. This does not look to be the figure of Gaja- Kaksmi.
Pralamba bahu	With all the four hands suspended downwards. This is just opposite to the 'Udbahu' pose. A number of the Gupta and a few of the post-Gupta Visnu figures are seen in this pose.
Phani mandapa	Snake canopy seen sometimes in case of mediaeval images specially bronzes from South India.
Brhma sutra	Sacred thread. In kusana sculptures it appears in its original shape, but in the Gupta period and onwards it assumes the form of 'pearl sacred thread' (sphurata brahma-sutrena muktadama- vilambina)
Bahubala	Armlet or angada studded with the 'marakata' Jewel in the centre.
Bahya paksa	Outermost projections of the door jambs, which often bear such motiffs as lion, elephant, etc.(vyaladi).
Bhaga	Part of the body of the Great Shake(maha-bhogapater-bhagam) used here in the sense of Visnu's bedstead.
Mandaron-mathana	Churning of the sea with mount Manadara as the churning rod meaning thereby the Tortoise Incarnati Carving of the incarnations on the images of 'jalasayi Visnu' starts with 'mandaronmathana'. In a number of mediaeval Visnu images, the Kurma incarnattion appears as tortoise with Mount Manadara on his back flanked by the 'devas' and 'asuras'.
Mani keyura	Jewelled armlet.
Mala vidyadhara	Divine beings houering in the sky near the halo and carrying garlands in their hands. Though the motif was known in the Kusana times, it was popularly adopted for Visnu images in the post-Gupta period.
Mukuta	Visnu in the early Kusana age generally appears wit a crown or 'Mukuta' with a lion bust or lion face motif. In successive ages its decorations continued to increase and accordingly came in existance its different varieties such as 'sekhara',Kirita', 'Karandaka', 'Amalasara', etc. Each had its own definition such as a 'kirita' would have five, four, three or one spires (srnga) and a prominent jewel (divya mani) in the centre.
Mudrika	Ring. In the mediaeval period rings appeared in all the fingers including the thumb.
Mekhala	Waistband with pearl festoons, jewels and bells.
Medini-vama-kurpara	The term was applicable to the Man-boar(nrvaraha) incarnation appearing with Medini or Earth supported with the left elbow.
Roma	Hair on the body. Those near the navel and on the chest forming themselves as Srivatsa mark have been referred to.
Lakami	Spouse of Visnu appearing on his right or left side.
Vanamala	Floral garland a speciality of Visnu. In its Kusana form it is small in size and length and is composed of flowers, buds and leaves. It covered

		only the chest. Onwards the Kusana period its length increases and it reaches the knees(Mala janvavalambini); now mostly it is composed of flowers and full blown lotuses. In the mediaeval period it becomes a jewelled thing and sometimes reaches even the feet.
Vanamaloraska pratima	-	An image the chest of which is covered with 'vanamala', perhaps the term points to the Kusana tradition.
Valli	-	Earring with pearls and diamonds.
Vyala	-	A fabulour decorative motif showing a combination of several animals such as a lion, a horse, an alligator, etc. They are often seen on the 'bahya paksa' of the mediaeval images. With difference in their faces they have been given sixteen different names such as: Sinha, Gaja, Nara, Vrsa, Mesa, Suka, Saukara, Mahisa, Musaka, Kita, Vanara, Hansa, Sarpa, Kukkuta and Mayura adding the word 'vyala' after each of them.
Vyalantarita rupa	-	Very often a human figure is seen riding a'vyala', or standing in between its legs or filling the empty place. These 'vyalantarita' forms are of different types such as:'alidha','pratyalidha', 'tribhangi','trutita','lalita', 'kunchita', 'gamita' and so...on.
Sankha	-	Conch, the famous attribute of Visnu seen right from the Kusana age. Several styles of its catch are seen. It was called'udagra' when held with its pointed tunnel facing the skies. Normally the conch held by Visnu is Daksinavarta viz. with its spirals turned to the right, a fact which is very often mentioned in literature and finds supports from representations in art.
Srnga	-	Spire or sprout, origianlly an architectural term but useful in the field of iconography also.
Sri and Pusti	-	The two wives of Visnu, who are seen 'kaksyasakta' in the mediaeval figures. According to Matsya Purana both of them should hold lotus flowers. Agni Purana lays down that they should carry 'padma' and 'vina' respectively. They are usually visible in Pala sculptures.
Sri bhumi	-	Sometimes the name Pusti is substituted by the name Bhumi. The goddesses are then called Sridevi x and Bhudevi.
Srimurti	-	Main or central image. While the subordinate figures have been called as 'murtis',the central image has been named as Srimurti.
Srivatsa	-	An auspicious mark composed by providing an arrow or a fish in the centre along with simple and inverted's' designs at the sides. The mark was popular among all the three faiths right from the early times. It is seen on the finger tips and toes of the Kusana Buddha, Bodhisattva and Tirthankara figures. Early literary references mention its existance on the chest of Visnu. Its formation has been attributed to the series of tiny hair on chest running between the two breasts. In sculptures we do not come across it on the chest of Visnu till early Gupta times, with an exception of Kusana Varaha from Mathura. In mediaeval images it is very often seen, but its shape is altogether changed. According to Aparajitaprchchha it is a square divided in eight parts decorated with'patraka'and 'kalika' motifs.

Srivatsa-laksma-samyukta pratima:	-	Image with Srivatsa mark,
Santana kusuma	-	Flower of the Celestial Tree or Kalpavrksa. According to the Visnu-dharmottara Visnu is seen smelling it with his fourth hand. In the Berlin figure of Krsharjuna its existance can perhaps be presumed in one of the normal hands of four handed Krsna.
Santanamala mukuta	-	Crown decorated with the wreaths of the Santana flowers. Its mention has been made in case of Visnu.
Samalambhana	-	Holding the 'ayudhapurusas' by hand. In sculptures several fashions of this are seen such as, Visnu's hands rest on the heads of the 'ayudhapurusas', or Visnu holds the 'ayudhapurusa' by his throat, or'ayudha purusha' appears just below Visnu's hands.
Sarpaphana	-	'Phani mandapa' has already been referred to. In north India when Visnu bears a snake canopy over his head in the form of Ananta, usually the snake coils are visible on the back slab; but in South India, specially in the bronzes, only the snake canopy is commonly seen on the upper most top or srnga of the back-slab. The term'chhatri bhuta phanavrnda' appearing in Skanda Purana agrees with it,
Simhavyaghra	-	A decorative motif of a Visnu image according to Matsya, 'Gajasimha' are commonly met with, but I have not found any'Simha-vyaghra' motif.
Suvarna sutra	-	Golden sacred thread. Valmiki calls it'Hema sutra', and Hema yajnyopavita has been mentioned by Harivamsa. Even today in Maharastra a 'batu' is sometimes presented a golden sacred at the time of his Yajnyo pavita ceremony. In some of the mediaeval figures'Suvarna-sutra' can be marked. Skanda Purana refers to the central jewelled knot of the 'Suvarna-suttra' as 'madhya-grnthi-mani'. This is prominently seen in a number of mediaeval Visnu sculptures.
Srkkini	-	Natural depressions by the side of lips specially marked while smiling. This became one of the special characteristics of the Gupta sculptures.
Sphuritadhara	-	Lips throbbing to smile.In some of the master pieces this can be noticed.
Smita-snapita-dhara	-	Smiling lips specially referred to the images in stone,'vapuso-smayatvepi susmita-snapita-dharah'.
Svarnasrk	-	Golden wreath or collar seen near the throat-'hara svarna-sragaskta kambugriva virajitah'
Hastyadi=bhusana-prabha-		Decrative motif os hako already referred to under 'prabhamandala'.

- Dr.N.P.Joshi

THERIANTHROPIC REPRESENTATIONS OF THE RGVEDA AND ITS TWO SAKHAS

- K.K.THAPLYAL

Four artistic Rajghat sealings - two in the Bharat Kala Bhavan collection[1] and two in Allahabad Museum[2] - bear the legend _Bahvrca-caranam_ in Gupta characters and identical device[3] showing a central figure in _dvibhanga_ posture flanked by two small ones under a canopy of trees[4] (Pl., 1[5], 2[6], 3[7]). The figures appear to be composite ones, animal-headed and human-bodied. _Bahvrc_ is a _carana_ of the _Rgveda_ and the latter has been described in the _Caturvarga-cintamani_ (a thirteenth century text) as two-armed and ass-faced[8]. The _Jayakhyasamhita_, an earlier (Gupta) text, describes the Vedas, in general, as composite figures, part-man, part-horse[9]. The face of the central figure seems to be that of a horse.

Epigraphic evidence shows that the Brahmanas of both _Asvalayana_ and _Sankhayana_ _sakhas_ of the _Rgveda_ had the common _carana_ of Bahvrc[10]. It may be suggested that the central figure represents the _Rgveda_[10] it-self[11] while the two smaller ones with like features stand for its two _sakhas_. The two trees, apart from their significane in the composition as forming a canopy, symbolise the sylvan surrounding of the ancient _asramas_. It is not unlikely that what have been described as two trees are infact meant for two _sakhas_(branches) of the tree providing an apt combination to the therianthropic representation of the above mentioned two Vedic _sakhas_[12].

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1. Bharat Kala Bhavan, nos. 6286 and 6287.
2. Allahabad Museum, nos. 41 and 183.
3. There is still another sealing of this _carana_ in the Bharat Kala Bhavan(no. 6288) which shows, in the upper field, two trees and, in the lower, bears the legend _Bahvrca-carana_ in Gupta characters. See also _JNSI_, XX, p.196, pl. XIII,1.

4. Dr. Pathak describes the device as 'A man (*acarya*) in dvibhanga posture flanked by two small boys (*manavakas*)....' Agrawala(in the preface to Dr. Motichandra's *Kasi ka Itihasa* pp. 8-9) and Dr.Motichandra (*Ibid.*, p.97) hold that the central figure is shown as watering the plants. A vassel is seen in one of the specimens illustrated here (Pl., 2) but the figure does not seem to be watering the plants.

5. Allahabad Museum, no. 183.

6. Kala Bhavan, no. 6286.

7. Kala Bhavan, no. 6287.

8. *Caturvarga-cintamani* (ed. by Bharata Candra Siromani,Calcutta,1934), *Vratakhanda*, adhyaya 1, p.104.

   Rgvedah svetavarnnah syat dvibhujo rasabhananah.The other details are that he should be shown as benevolent and in studious application and holding rosary (*aksamalamayah saumyah pritascadhyayanodyatah, ibid.*). There is yet another version of the above-cited text as quoted in the *JNSI*, XXVI, p.215 and reading *aksamaladharah saumyah prito vyakhyapanodyatah*. According to this, the Rgveda figure should be in the act of exposition.

9. *Jayakhya Samhita* (ed. by *Krishnamacharya*, Oriental Institute, Baroda, 1931) XII, 10.

   Rgvedadyam catushkam pitam hayanarakritim.

10. For *Bahvric* as a *carana* of *Asvalayana sakha* see EI, V, p.212,1.13, for the same as a *carana* of *Sankhayana sakha* see *EI*, VIII,p.154; of also *JNSI*, XX, p.196, fn.1.

11. Cf. also Dr. Pathak in *JNSI*, XXVI, p.216, where he takes a therianthropic figure to be an iconographic representation of the *Atharvaved* while discussing a sealing from Rajghat. Both the epigraphic evidence cited above belong to the post-Gupta period but we can presume that this was so in earlier period as well.

12. The author expresses his gratefulness to the authorities of the Bharat Kala Bhavan and Allahabad Museum for facilities of study and permission to take photographs of the seals and sealings.

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ICONOGRAPHY OF CERTAIN VARAHI IMAGES

by:R.Sengupta

As the title suggests certain interesting features in the iconography of Varahi together with their probable origin are proposed to be discussed in this paper. Varahi, a Vaisnavi Sakti should normally be depicted as such with a *varaha* mount and the attributes of Visnu. But there are representations which indicate her other aspects. In the texts like *Rupamandana*, *Devipurana* etc.she is described as riding a *mahisa* which is the mount of Yama. Again there are other representations, like that at Tiruttani, with lion which does not seem to be mentioned in any of the known texts. Then in the *Purvakaranagama* amongg her attributes is listed a *hala* which is an agricultural implement. In eastern India and in the hills of U.P. She is depicted with a fish in support of which no textual reference is available. In the hills of U.P. again and at Naharghati near Deogarh Varahi is shown as two-headed. All these points need clarification to understand the various aspects of Varahi.

In this study it is intended to show that :

(i) The iconography of Varahi is essentially associated with the conception of Aditi,
(ii) The two-headed figure of Varahi is the same as Aditi,
(iii) Varahi is a corn-goddess as such holds a plough,
(iv) Aditi had ideological relation with the cultus amalgum of the Mediterranean goddesses Isis, Ishtar,Anahita,Astarte, Demeter, Nana etc.
(v) Because of her ideological relation with Ishtar she was depicted with a fish as an attribute, and
(vi) On the analogy of another aspect of Ishtar as a war-goddess Varahi was depicted with *vahanas* like *simha* and *mahisa*.

In an issue of the Lalit Kala there has been some discussion on a two-headed image of Varahi from Jageswar, District Almora. The pecularity of this image is that in addition to the normal human head of the goddess another head of a sow has been shown as issuing out from her left side of the shoulder. A similar image is available at Gopeshwar District Chamoli. Still another, rock-cut image at Naharghati near Deogarh, District Lalitpur, of a post-Gupta date, has the sow face to the right side of the normal head. These three images, known so far, form an interesting class by themselves.

The feature of two-heads does not appear to be referred to in any available text of iconography. It has been sought to be explained as an influence of Tantrism or more specifically of Buddhist Vajrayana ideas among the images of which there is one of Vajravarahi with similar arrangement of heads. This does not appear to be correct as the post-Gupta image from Naharghati would indicate that the conception is an earlier one. In fact the idea has been mooted in the *Satapatha Brahmana* (III.2.4.16) wherein Aditi is described as having two-heads'Thou art Aditi, the double-headed'. Aditi is an ancient vedic deity who has been variously described as Agni(RV.IV 39.3; VIII.1914), the mother *per excellence* (RV.I.89.10), the earth goddess (RV.IX.26.1), the sky (RV.IX.96.15), the waters(RV.10.632), as the savioress(RV.I.106.7;IV.55.7 etc. Among the Brahmanical deities the only other god conceived as having two heads is Agni as Yajnesvara. *Varaha* is also *Yajna*. Besides, Agni has been described as Rudra who is the same as Varaha. From these references there appears to be a connexion between Varaha and Agni or Aditi whether as a male or female and hence the two-heads of Varahi.

We have a very valuable reference in the *Atharva-Veda* which seems to have a direct bearing on our subject and connects it to similar ideas originated in the countries beyond the frontiers of India. It refers to Aditi and reads 'In friendly concord with the boar, Earth opens herself for the wild swine that roams the forest'. The earth's opening and receiving swines within the abyss has a striking parallel

in the Greek autumn festival called Thesmophoria in which pigs, considered to be sacred to her, are essentially sacrificed in natural clefts or chasms or underground shrines later known as megara. This is connected with the legend of Demeter and Persephone which has been beautifully rendered by Homer in his classical work the 'Hymn to Demeter'. Persephone, the maiden was playing and plucking flowers in a meadow. When she moved to a particular plant with fragrant flowers the earth gaped and she disappeared into the abyss. Her cries were heard by her mother, Demeter. But when the mother sought to trace her she found that her footprints were obliterated by those of a pig. In her wrath at her bereavement Demeter suffered the seed not to grow in the earth but kept it hidden under ground. Persephone was then restored to her. In her joy at recovering the lost one, Demeter made the corn to sprout and all the earth to be gay with leaves and blossoms. The legend indicates that Demeter was the mother old corn and Persephone, the daughter, the young corn in whose absence the barley seed in hidden in the earth and the fields lie bare and fallow, on whose return in spring to the upper world the corn shoots up and the earth becomes green with vegetation. The goddesses are thus mythical embodiments of the vegetation, particularly of corn which is buried under the soil for some months of every winter and comes back to life again as from the grave, every spring. The same idea occurs in regard to man in the Satapatha Brahmana (XIII.8.3.13) where the sepulchral site is enjoined to be ploughed, the grave mound prepared and barley grain is sown on the grave, evidently for a new life of the dead. In this respect the Kathopanisad (I.6) makes it still explicit, 'like a corn a mortal ripenth, like a corn is hither born again'.

The Greek festival Thesmophoria is supposed to be pre-Homeric and is a survival of an earlier rite of Palasgian period when heiratic bronze-age civilizations of Crete and Troy were in full flower. Herodotus had noticed the pre-Dorian character of the rites and attributed them to the Egyptian. Eleusis is supposed to have received the Egyptian belief in circa 8th Cent.B.C. and streng- thened the Greek Agrarian cult. In Egypt Osiris was the corn-god, In Egyptian belief the pig which was held as corn-spirit and a sacred animal was sacrificed to Osiris. It appears that originally the pig was a god and later in the anthropomorphic form it was equated with Osiris. Likewise Demeter was associated with the pig in Thesmophoria as she was the embodiment of the corn-spirit pig. In art she was portrayed as carrying a pig. The footprints of pig were supposed to be those of Persephone and of Demeter herself. Against this background if we consider the pauranic legend of the boar's lifting the earth-goddess from the netherland it will be seen that it falls into the pattern already known to us viz. the pig goes down and up comes the corn-goddess i.e. death and rebirth, disappea- rance and re-appearance of the nourishing produce of the earth.

Thus because of the association of earth-goddess with agriculture or corn the deity, Varahi carries in some cases a plough in one of her hands. In Greek art Triptolemos of Eleusis whom Demeter taught agriculture and in India Samkarsana or Baladeva carry a plough. Prithvi-devi or earth goddess is also depicted in the Sunga terraco- ttas with the corn flowing from the headdress, as Demeter is down. Then Demeter when she was searching for Persephone transformed herself into a black mare, she is depicted by the Phigalians as having a horse-head with a female body, carrying in one hand a dolphin and is called 'Mare-headed Demeter'. At Sanchi we have a figure of a horse headed female carrying a girl obviously Persephone. Both of them hold a branch of a plant with fruits indicating their identity as goddesses of vegetation and fertility. With the worship of Demeter was connected the kernos a pot with multiple small cups attached to its body. Such kernoi have been reported from Khana-Mihirer- Dhipi in Bengal, Taxila, Rajgir etc. All these show that the idea of Demeter worship migrated to India in the early historic period.

These reference, it will no doubt be understood, are discussed here to show the nature of fusion of foreign elements and ideas with ours in our ancient texts. In the *Atharva-veda* itself there are other references of Egyptian, Greek, Phrygian and Syrian myths and rites. Such fusions are also discernible in the texts like the *Satapatha* Brahmana, *Mahaparinibbana Sutta* etc. The ideas might have come with the Aryan immigrants themselves who were the authors of the *Atharva-veda* and were followed subsequently, This is true in respect of art motifs also. Thus in a Barhut relief we see a tree giving a man food and drink in the same manner as in an Egyptian relief was shown at a time about eleven hundred years before the Barhut relief was chiselled. The inter-locked spiral design on the terracotta disc from the Buddhist ruins at Piprawah could only originate from the typical Cretan decoration of that kind. Then the rosetted diadem on the head of Ravana, in a Sunga terracotta from Kausambi, was taken from the Hittite and Assyrian sculptures. There is a sculpture from Amaravati depicting the sun, moon and Venus in the same manner as the Assyrians did in respect of her with Shamash (Sun) and Sin (moon). Evidently these motifs and styles of sculptural decorations came with the intermediaries like the Phoenicians, Achamaenians and Greeks who visited or migrated to India. Against this background we should consider such motifs, elements and figures for which we do not find any satisfactory answer in the known Indian context. So if Varahi holds a plough or a fish there must be some convincing explanation. Her aspect of a corn-deity and the reasons of her carrying a plough have already been discussed.

Now about the fish attribute. In Phoenician language *dagan* is 'corn' as such the deity in that name was known as god of corn and agriculture. 'Daga' is said to have been derived from the word *dag* which means 'fish' so there appeared fish-gods under the name of *Dagan*. This amalgamation of ideas might have been responsible for the Phigalian horse-headed Demeter to carry a dolphin in one of the hands. Atargatis who was of the same nature as that of Ishtar was conceived as having the lower half of the body in the form of a fish. She was called Derceto which is said to mean 'great fish'. Near Ascalon there was a lake full of fish which was sacred to her and thus she was associated with pools and fish. Ishtar or Venus and Atargatis were conceived as a male deity too, probably because in South Arabia Venus is a male deity. As already indicated above we have in the *Rig-veda* Aditi described as Agni, a male deity, She is also spoken of as a cow in the *Rig-veda* (I.153) as well as in the Vajasaneyi Samhita (13.43.49) as Isis and Ishtar are called in the Egyptian and Sumerian texts respectively. In a study of the Kushana coin type 'Nana on lion' Mukherjee has shown from coins and sculptures how the goddess Nana had incorporated in her the various characters of Ishtar, Astarte, Anahita, Artemis etc. According to the Nighantu Adidi and Nana are the synonyms of Vak. Obviously due to such similarities in conceptions of deities Aditi in course of time came to be identified with Ishtar and Varahi, an aspect of Aditi, was associated with fish.

As is known the mount of the Semitic Goddesses Ishtar, Anahita and Nana was lion whence Amba or Uma came to possess a lion. Because of the association of her conception with that of Ishtar, Varahi was also depicted at Tiruttani as riding a lion, though she is a Vaisnavite deity. Ishtar is described in Sumerian text as a ferocious war-goddess or in other words goddess of destruction. She is thus goddess of both birth and death. Her aspects of morning and evening star denote the life-giving and destroying functions. We have in India these aspects in Durga who is the destroyer of evil (*danavendra vighatini*) and at the same time goddess of new life and fertility. In the same manner Siva is both

creator and destroyer. The sword, the bell and other weapons together with the _mahisa- vahana_ indicate her war-goddess aspect.

Thus it will be seen that certain aspects in Indian iconography which cannot be explained or corroborated by texts become clear in the light of foreign myths and traits of deities with whom Indian deities are ideologically related.

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RAHMANICAL SCULPTURES IN MADHYA PRADESH

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Madhya Pradesh is the largest State of Indian Union. From the point of view of archaeological wealth, the area now comprised in Madhya Pradesh is extreamely rich. The recent excavations and explorations conducted in various parts of the State have revealed that night from the dim past of the early Stone Age till the late historical times, this region has played a significant role in Indian history. Its georaphical situation no less than its natural wealth has contributed to the material culture of the people inhabiting this part of the country. Since the hoary past this centrally situated region has been a link between the North and the South India.

The valleys of Narmada, Chambal and Son in Madhya Pradesh are of particular archaeological interest. 'The early cave men' of Pre-historic and Proto-historical times found these valley's convenient for their habilation. These early people lived in natural or sometimes in man made rock shelters, where their relics in the form of stone or bone tools and paintings have been discovered. Traces of Chalcolithic culture have been found at Maheshawar-Navadatoli, Kayatha, Nagda, Eran, Tripuri, Avara, etc.

The dawn of the historical period saw the growth of two great Kindgoms in this region, viz. Chedi and Avanti. These two were counted among the sixteen mahajanapadas. The period between c.6th century B.C. and the Gupta age saw the growth of a number of political and cultural centres in this area. Mention may be made of Ujjayini, Dasapur (Mandsapur), Padmavati (Pavaya), Tubavana(Tumain), Vidisa Eran and several other such centers, For the Sunga art the names of Bharhut near Satna and Sanchi near Vidisha are too well known. During the Gupta period, besides the great centers mentioned above artistic development took place at Nachna, Bhumra, Pipariya Nagod, Khoh, Unchehra and Tigwa. Architecture of both the categories rock cut and structural, flourished during the Gupta age. In so far as rock- cutsculptural art is concerned, it is known from Udaigiri and Sindursi (near Rupnath in the Jabalpur District), where the Pre-and Proto-historic tradition of Portraying figures in rocks is noticeable.

Among the art centres enumerated above, Vidisha may partcularly be singled out. Like Mathura, this town situated on the river Vetravati (Betva) played a significant part right from the Mauryan period to the time of the Paramaras. The early art of Vidisha upto the Gupta Age bears an eloquent testimony to the aesthetic excellence, origin concepts and iconographic details. Like Mathura, Vidisha became a centre of composite Indian Culture where the Vedic-Puranic religion, Buddhism and Jainisin found a congenial atmosphere for their unhampered growth for quite a long period. The Vedic-Puranic (Brahmanical) Faith developed at Vidisha in its various forms. Out of these forms Vaisnavism carved out its place par excellence from the time off Chandragupta Vikramaditya. The sculptural art of the Udaigiri caves and of several other sites in and around Vidisha is a pointer to the growth of Vaisnava art in central India. Other centres, mentioned above also contributed a lot to the development of plastic art during this Golden Age of Indian history.

The art history of the Madhya Pradesh region during the early Medieval period is marked by voluminous growth both from the artistic and iconographic points of view. After the Vakataka Gupta rule this region was ruled over by a number of dynasties, prominent among these were the Gurjara-Pratiharas, the Panduvasis the Chandellas, the Kalacuris, the Paramaras and Kacchapoghatas. During the rule of the Gurjara Pratiharas and **the Pandu-rulers** the Gupta artistic traits were largely imbibed. This we can notice at Gwalior, Tumain Barwasagar, Markhera, Sirpur, Rajim and a few other sites. During the period c.500 to about 900 A.D. unusual advancement was made in the iconographic art of northern Malwa and the Vindhya region and are in several parts of South Kosala, Mandsaur and the region around. Comprising the adjoining parts of South-Eastern Rajasthan, deserves special mention in this connection. Similarly sites like Tumain, Suhania, Padhavali, Indrapur, Terhi, Gyaraspur, Badoh and Pathari in the Gwalior-Vidisha region and Khajuraho, Nand Chand Tripuri Gurgi in the Vindhya region had unusual artistic growth. In the South Kasala region mention may be made of Mallar, Sirpur and Rajim as the Main sites.

For the iconographic study of the Puranic Pancadevas the numerious remains of plastic art discovered at the above mentioned and other sites in Madhya Pradesh furnish a rich and variegated meterial. It is interesting to note that many of the iconic details of the Pancadevas and their associates as found in the relievant texts are met with in the sculptures from the above areas. A few intricate dhyanas of some of the deities can be noticed in several sculptures. The previous belief that the multiplicity of hands in the Brahmanical deities began after the Gupta age may be given up in view of several multihanded Gupta images.

The sculptural material of the period under review, known from various parts of Madhya Pradesh tends to indicate that the Vaisnava and Saiva cults had an upper hand over other Brahmanical cults. Among the various incorations of Visnu, the Varaha incornation became quite popular in central India, particularly in its composite human animal form. The Nrsimha incornation in the same form also deserves special mention. The Gupta images of Nrsimha in the composite form are known from Udaigiri, Eran and Tigva. At Eran three shrines one each of Visnu Varaha and Nrsimiha have been discovered. In the early Medieval period also the popularity of these two incopnations in M.P. continued. This is also attested to by the epigraphical evidence of the period.

The Sakta cult had a remarkable growth in the M.P. region during period under study. These were a numberof centres having elaborate Yogini temples and Golaki maths at places like Khajuraho, Bharaghat, Gurgi, Chandreh, Shahdol and a few other sites. The inscribed Yogini images from these sites are of great iconographic interest. Source of the names of goddesses, as known from the inscriptions, are not found in the extent texts. The study of these inscribed images bristles with problems, which await solution.

The sculptural art of Madhya Pradesh furnishes interesting material for the study of the iconography of the Vyantara devatas. Numerous figures of the Nagas and Naginis, the Yaksas and Yaksinis, of the river goddesses and other Vyantara devas have been found in this part of the country. Some of them bear interesting iconographic traits alongwith regional peculiarities.

In regard to the syncretistic icons, it may be observed that in so far as the period between 500" and 900A.D.is concerned, the number and scope of such images is limited. In the subsequent period there was a distinct growth in such icons due to obvious factors of religions assimilation and th [illegible]

A NOTE ON THE MAHADEVA IMAGE OF ELEPHANTA

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The celebrated three-faced sculpture in the main hall in the cave-temple at Elephanta is regarded as a master-piece of Indian art. It was previously considered to represent the Triad of Hinduism Brahman the Creator, Vishnu, the Preserver and Siva, the Destroyer. T.A.Gopinath Rao was the first to contravert the view and to identity the image as Mahesamurti of Siva.[1] Later, Stella Kramrisch also supported him but described the deity as 'Mahadeva of Elephanta.'[2] According to her, the right, central and left faces respectively represent Vamadeva, Tatpurusha and Aghora forms of Siva. J.N.Banerjea, however, does not concur with this view. He has offered a fresh interpretation and suggested that the relief is, in fact, a composite image of the Saumya and Ghora aspects of Siva along with his Sakti Uma.[3] In his opinion, 'none of these scholars appears to have understood the real nature of the face on the right which is undoubtedly feminine in character.'[4] Banerjea has taken pains to prove his point and has cited two three-faced images from Madhya Pradesh and a painted wooden panel from Dandan-Uiliq, Khotan.[5] Indeed he was hardly required to rally support from these examples. Stella Kramrisch had identified the left face as that of Uma or Vamadeva which implies that she recognised the fact so assiduously put forth by Banerjea. It is, therefore, apparent that so far as the features of the individual faces are concerned, the two scholars are unanimous but they are in disagreement with regard to the interpretation of the sculpture. According to Kramrisch, the sculpture represents three forms of Siva enumerated in the *Vishnudharmottara Purana* whereas Banerjea contends that it is a syncretic image combining two aspects of Siva and his Sakti Uma.

Although Banerjea does not specify, it appears that he was impelled in his interpretation by the three-faced Ardhanarisvara image from Darasuram.[6] This eight-armed image shows female features on the left half and male features on the right. It may be conceded on this evidence that some of the Ardhanarisvara images were carved with three faces. But it is hardly acceptable that 'some atleast of these three-faced sculptures of the mediaeval times...really represent a composite form of Siva where his two aspects, *Saumya* and *ghora* are combined with his Sakti Uma'[7]. The reason is not far to seek. The essential element of such a composite image is not the number of faces but the female features on the left half of the body. The Darasuram image has single torso consisting of male and female halves and two sets of hands. On the contrary, the Padhvali and the Elephanta sculptures have not two but three sets of hands, the central face having two and the side faces one each only. Again, none of these three-faced sculptures shows bosom on the left side of the chest, an essential feature of the Ardhanarisvara form. Obviously, these images were not intended to represent the composite form.

The themes of the adjacent reliefs of the Elephanta three faced image have also important bearing on our discussion. The niche on the right of this sculpture is adorned with an image of Ardhanarisvara. It may be pointed out that if the three-faced sculpture is a composite form of the two aspects of Siva and his Sakti, in other words, a variety of Ardhanarisvara, there was hardly any justification for duplicating the theme in two consecutive reliefs.

The real nature of the Elephanta image, as Kramrisch points out, can only be appreciated on the basis of the *Vishnudharmottara Purana* which lays down that the five aspects of Siva should be carved in such a manner that Mahadeva faces east, the fierce countenance of Bhairava south, Nandi west, Uma north and the fifth face is that of Sadasiva.[8] Elsewhere in the same work, these faces have been designated as Sadyojata, Aghora, Tatpurusha, Vamadeva and Isana respectively.[9] The *Mahabharata* without specifying the names also preserves an account of the four faces of Siva which is not much

different from the above.10 According to the Tantrico-Agamic tradition, Isana face should be at the top, Tatpurusha facing east, Aghora south, Vamadeva in the west and Sadyojata in the north.11 These canonical injuntions were essentially meant for the multi-faced linga which is the visible form of Siva, the Supreme Spirit (Paramatman).12 The earliest multifaced linga is the one from Bhita now in the State Museum, Lucknow.13 The pillar-like stone piece shows four faces at one level in four cardinal directions and a superimposed bust holding a water-vessel in the left hand at the top. The palaeography of the inscription engraved on the pillar points to a date about the beginning of the Christian era. This is perhaps the only *pancha-mukha* linga known so far. Henceforward the five-faced linga was abandoned in favour of the four-faced one. Several *chaturmukha* lingas of the early centuries of the Christian era are known from various places of northern India.14 A linga of this category in the Archaeological Museum, Mathura (No.513) needs special reference since it represents an early stage in the evolution of the four-faced lingas. It has been carved in a manner as if four single faced independent lingas have been joined together. Besides being an archaic device, it also mars the effect of oneness which a multi-faced linga implies. The top portion of the linga is damaged. It is, therefore, doubtful if there was a superimposed fifth face.15 This sculpture has been assigned to the Gupta period by V.S. Agrawal16 whereas Banerjea places it in the late Kushan period.17 The archaic technique and the features, however, point to a date in the first or latest in the second century A.D.18 The final shape of the four-faced linga was evolved by the second-third century but refinement could not be attained before the Gupta period. During this age, not only the four faces were carved on a single shaft, they were endowed with varied and distinct expressions and features. The best representative of this period is a sculpture preserved in a private collection at Kanauj.19 All the four faces on a shapely shaft are carved with appropriate expressions. Particular attention may be drawn to the face which has extremely soft and delicate features and is adorned with gracefully arranged coifeurs decorated with pearl strings. This face is definitely that of Uma or Vamadeva, the 'Beauteous God' as described by the *Vishnudharmottara*. The other faces are also characterised by appropriate expressions in the best traditions of the Gupta age.

The true character of the Elephanta composition with fierce, tranquil and delicate faces will atonce reveal itself if one stands facing a *charturmukha* linga keeping the female face to one's right. The tranquil face of Sadyojata or Mahadeva will be visible in front and the fearful countenance of Aghora or Bhairava on the left. The fourth or the back face of Tatpurusha shall not be in view. If an image representing various faces of Siva is envisaged for adorning the wall of a temple, only three faces shall be required to be carved since the fourth at the back is redundant. This fact, however, was not realised by early artist who was commissioned to fashion an image parallel to the multi-faced image. Nevertheless, his clumsy attempts provide the veritable link between the *chaturmukha* linga and the Elephanta and similar images.

The earliest attempt in this direction was made in the Kushan art of Mathura and is represented by the exhibit no.E12.in the Archaeological Museum, Mathura.23 This sculpture is characterised by images both on front and back. The front shows a standing male figure with his left hand holding an object which is now defaced 'but seems to have been a water-pot.' A head with matted locks is jutting out on the proper left of the central face. There was probably another face on the right which is now completely lost. The backside is carved with a pot-bellied male having dwarfish legs and holding perhaps a water-vessel. Diskalkar identified the deity as Brahma.24 Agrawal, however, says "It is possible that the shaft was surmounted by a fifth head as the presence of the matted locks

on the three sides indicates. I consider it a Siva image representing the quinquepartite (*Panchanana*) aspect of Siva and allied to that particular group of images which have five faces, arranged in relation to a central Siva linga. Although the sculpture is badly patinated and only few characteristics are discernible, it appears to be a representation of Siva as suggested by Agrawal.

The effort at carving a multifaced image of Siva was continued by the Mathura artist with greater skill and ingenuity. He soon realised that the fifth face at the back was superfluous since the image was to be viewed from the front only. Therefore, he made another attempt where the back face was discarded. A late Kushan or early Gupta image in the Mathura Museum (No.382) representing two-armed standing male figure with three faces at one level and a superimposed bust over the central face has been identified as Brahma by V.S. Agrawal.[25] The part of the body below chest and arms of the figure are broken. The upper part and the right hand of the bust are also missing; the left hand carries an object, perhaps a water-vessel. Its identification with Brahma has been challenged by R.C. Agrawal who suggests that the sculpture may regarded as a four-faced image of Siva.[26] The suggestion of Agrawal is worth serious consideration in view of certain peculiarities present in the image. The faces of the deity are characterised by varied and distinct features; the one on the proper right has a third eye carved horizontally on the forehead, the central one is serence whereas the left one shows delicate features. These characteristics atonce recall the four-faced form of Siva as represented in the *chaturmukha* lingas. The left and right faces delineated respectively with delicate and fierce countenance remind of Uma and Bhairava faces carved on opposite sides of the linga shaft. The central face may be that of Mahadeva or Sadyojata. It may be pointed that the object in the left hand of the superimposed but is perhaps a water-vessel which is an attribute of Mahadeva or Sadyojata according to the *Vishnudharmottara*.[27]

This multi-faced image of 'Siva is several paces ahead of the earlier attempt in this direction. Not only the back face has been discarded, the side faces have been placed close to the central one so as to impart a sence of oneness which is absent in the earlier representation.

It was, however, subsequently realised that the device of superimposing the fourth face was not only clumsy and awesome, it also disfigured the grace of the image.. Therefore, in its final form, the fourth face was also removed and the human representations of the multi-faced Siva were shown with three faces only. The Elephanta three-faced image, marks the culmination of the process which had started with the *Panchanana* linga.

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1. *Elements of Hindu Iconography*, Vol.II, Pt.II, pp.382-85.
2. *Ancient India*, No.2, pp.4-8.
3. *Development of Hindu Iconography*, pp.476-77.
4. *Ibid.*, p.476.
5. *Ibid.*, p.477.
6. *Ibid.*, pl.XXXIX, fig.4.
7. *Ibid.*, p.477
8. *Vishnudharmottara*, III.48.4-6.
9. *Ibid.*, III.48.1-3.
10. *Anusasanaparva*, 141.6-6.
11. *Elements of Hindu Iconography*, op.cit., p.64
12. Stella Kramrisch, *op.cit.*, p.C.
13. T.A.Gopinatha Rao, op.cit., Vol.II, Pt.I, pp.55-63 and 65-71 pl.I; J.N.Banerjea, however, does not agree with this view cf. *Journal of the Indian Society of Oriental Art*, Vol.III, 1935, pp.40 ff.

14. For a list cf. R.C. Agrawal, Unpublished Sculptures and Terracottas in the National Museum, New Delhi and Some Allied Problems, East and West, Vol.17 (Pts.1-2), p.276.
15. Banerjea, op.cit., p.461
16. V.S. Agrawal, Catalogue of the Brahmanical Images in Mathura Art, p.29.
17. Banerjea, op.cit., p.461.
18. D.B.Diskalkar rightly dates it in the first century A.D. Cf. Some Brahmanical Sculptures in the Mathura Museum, Journal of the U.P.Historical Society, Vol.V, Part I, p.37.
19. K.M.Munshi, Saga of Indian Sculpture, pl.
23. J.Ph.Vogel, Catalogue of the Mathura Museum, pl.24.
24. Diskalkar, op.cit., p.56.; V.S. Agrawala, A Catalogue of the Images of Brahma, Vishnu and Siva in Mathura Art.
25. V.S. Agrawal, Indian Art, p.254.
26. R.C. Agrawal, Four-faced Siva and four-faced Vishnu at Mathura, Visvesvaranand Indological Journal, II, Pt.I, pp.1-2.
27. Vishnudharmottara, III.48-9.

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TALK ON THE BHITARGAON BRICK TEMPLE

R.C.Singh

The Bhitargaon temple in Kanpur district has certain features which accord a unique position to it in the history of early Indian architecture. It is entirely a brick construction decorated with about one hundred and twenty big and small terracotta panels arranged in nine tiers around the structure. The edifice is diminishing widthwise from bottom to top and the terracotta panels on the exterior walls also gradually become smaller in like manner.

The plinth portion of the temple is absolutely plain which might have been ornamented with mouldings when built, but due to subsequent renovations it has lost its original features. For convenience of description the central cubical portion can be divided in to two parts, lower and upper. The lower part has large size niches seperated by ornate pilasters. These niches (rathikas) invariably contain the divinities such as figures of Gaṅgā, Yamunā, Viṣṇu, Ganeśa, Gajasur-badha Mūrti, Śiva-Pārvatī with the ganas, Durga and so on.

In the upper part of the central cubical portion there are two bands of cornices. In between the two cornices are arranged small niches seperated by carved balusters. These niches depict terracotta motifs such as mythical animals, fabulous birds, griffins, tritons and creapers etc.

The tower begins with a tier of small window shape panels containing Kṛṣṇa līlā scenes, individual males and females, couples including mithuna and dampatī figures and also wrestling scenes. In the fourth band only male and female busts looking below are to be seen. They give clear view of the hair style, drapery and ornaments which were in vogue during the Gupta period. The seventh tier is badly disturbed and the eighth shows a number of standing human beings whereas the nineth one contains miscellaneous figures.

Though we know of several brick panels with secular and religious scenes, Bhitargaon temple is the only existing deifice which shows original style of fixing the panels. A general account of this temple has already been published by me in the ' Bulletin of Museum and Archaeology ' Vols. I and II along with several illustrations. But here I propose to offer a short of analysis of the various Brahmanical subjects that have made their appearance on these panels. Along with it I would like to place before the scholars a few problematic figures which require further thought.

Before I pass on to my subject proper I would like to make a few observations regarding the subject matter that was chosen by the artists of Bhitargaon brick temple.

(1) Bhitargaon panels do not necessarily belong to one particular sect of Brahmanism such as Śaivas, Śāktas, Vaiṣṇavas and so on. (2) The incarnations depicted at Bhitargaon also offer an interesting study. Out of the traditional ten incarnations we come across only Varāha Kṛṣṇa līlā scenes may be taken to represent the Kṛṣṇa incarnation but Rāma, Parasurāma and Kalkī are conspicuous by their absence. One headless figure appearing with folded drappery covering both the shoulders may be taken to be the Buddha figure. But it is highly uncertain. Among the early incarnations absence of Matsya and Kurma do not detain us long because we do know that a number of incarnation lists conveniently ignore them.[1] Absence of Vāmana and Nṛsiṃha is certainly strange but it is quite possible that among the destroyed panels they might have appeared.

In connection with incarnations this is also worth observing that while a few among the established ten are absent there are at least three which have certainly been

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1. Vāyu Purana (Mor Edition)-98. 71-117;
Brahma Purāna - 180. 18-42.

described as 'Avatāras' in the lists given by Mahābhārata and Harivanśa.[2] But during post Gupta times they seem to have been deleted by sculptors. These three are (1) Viṣṇu killing Madhu-Kaitabha which is very uncommon representation (2) Nār-Nārāyaṇa sitting together which, though reminds us of the old tradition of worshippers of Vāsudeva and Arjuna together, do not appear in later times. (3) Thirdly about eight armed Visnu-Harivanśa[3] clearly lays down that on the occassion of Tārakmaya Sangrām Viṣṇu adopted this form. In Kuṣaṇa sculptures[4] we do find the representation of this incarnation but in the Gupta times, so far my knowledge goes, Bhitargaon image is the only known figure. Though, with eight handed Viṣṇu in Trivikrama form, as seen at Pavaya and in Nepal, need not be associated the Bhitargaon figure.

On the east face of the temple panels showing figures of Śiva, river goddesses Gangā and Yamunā and also Viṣṇu on Garuḍa are obiously visible. Panels depicting Gajasur badha Mūrti of Śiva, Ganpatī, Śiva-Pārvatī with the ganas in the lower compartment of the panel, a four armed male figure with two attendants (probably Visnu), Viṣṇu killing the demons Madhu and Kaitabh a snake deity, Kūlliāpīda daman and an ascetic most probably Lord Buddha are seen on the south face of the architecture.

The Western exterior wall contains figures of Varāha, eight armed Viṣṇu and Kṛṣṇa administering blows to a demon. On the northern face we see the panels of a female deity amusing on swing, another female deity strangulating two male figures and Kṛṣṇa-Balrām or Nar-Nārāyaṇa.

Now I would like to start with the screen.

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[2] Harivansa Parva (Geeta press) 42. 23p. 156; Visnu Parva, 40,39 p. 364

[3] Harivansa (Geeta press), Harivansa Parva 24.22-23,p.140; Visnu Parva, 47.23 p.395.

[4] Joshi Dr. N.P., Bulletin of the Museum and Archaeology, U.P., pp. 20-22.

SOME INTERESTING IMAGES OF THE EARLY MEDIAEVAL PERIOD IN STATE MUSEUM, LUCKNOW

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V.N.Srivastava

During the course of my study of collections of the State Museum, Lucknow, I came across a few objects of the early mediaeval period which are interesting and important for their artistic traits and iconographic peculiarities. These include three bronze statuettes and five sculptures acquired by the Museum during the last few decades and exhibit certain characterestics worthy of notice and interpretation. Of the bronzes, two are purely Buddhist and technically, therefore, outside the purview of the day's seminar, but as they are older than what has been recorded about their date and may thus rank amongst the earliest bronzes discovered in this state. These have been briefly noticed in the present paper for your appraisal and expert opinion. As far as I know none of the images dealt with have been published so far.

1. BRONZE STATUETTE OF BUDDHA (Acc.No.079)

It shows the Buddha seated on a cushioned lotus seat placed on a throne in the earthtouching attitude. His left hand rests as usual on his feet and holds the hem of the ekansika Sanghati. Behind the Buddha's head appear three branches of Bodhitree having three leaves each and over this rising from behind is the post of the umbrella with penons. Encircling almost the whole figure is a large aureole of what may be called the flaming border and on the back is embossed a seal bearing the famous Buddhist Greek formula in the eastern variety of Northern Brahmi characters which unfortunately is not very legible.

Apart from other characterstics of this statuette which shall be discussed along with the other bronze to follow, the unusual feature of this figure is that the left hand is shown holding the hem of the Sanghati. In the art of the period and the School to which it belongs, this type of treatment is probably not found, though a couple of images of the Buddha in this attitude belonging to Kushana-Gupta phase exhibit it. But in the that case the position of the hand touching the earth moves from front to the right side.

2. BRONZE FIGURE OF TARA (Acc.No.0.80):

The deity is seated in lalitasana, her half-folded right leg resting on the pedestal. Her right hand placed on the right knee holds an indistinct object while the left resting on the seat itself holds a long stalked lotus flower with a leaf and bud. She wears a mukuta, earrings pearl necklace, armlets and bracelets. A mekhala and kinkins also adorn her person. An ornament running like Sacred thread is obviously the chhanavira. Unlike the previous Buddha statue she sits on a double lotus seat. This seat has further been placed on a fourlegged th·rone which has a solid elliptical . back intended obviously for the halo and has a border of flames. Tucked to the throne from the back is the umbrella from which hang long penons. On the reverse of this figure also is an applique seal embossed. With the five line Buddhist Creed formula in the same Brahmi characters.

Both these figures show some distinct early characterstics, such as the short curls on Buddha's bead, curly locks of hair rolling an Tara's shoulders, facial expressions, style of drapery, ornaments, high pedestal seat, the umbrella and the Buddhist creed formula on the back etc. which can be well compared to the Sculptures of Magadha School attributed to

8th-10th centuries A.D. Besides, these bronzes bear close resemblance with some of the statuettes of Kurkihar and Nalanda now in Patna Museum. This affinity is further marked in the halo of flaming border which itself is indicative of an early age. The Buddhist seal on the back of these figures is also an interesting link in this direction offering a good ground for pushing their antiquity further back. Thus on stylistic and paleographic grounds these figures of our collection can not be attributed to a period later than the 9th cent. A.D.

Since they were found by labourers while clearing fields near Sravasti in 1913 and were acquired by the Museum the same year, there is little doubt about their genuinness.

3.BRONZE VISHNU(Acc.No. ______)

This statuette of Vishnu shows him standing in Pralamba bahu pose holding wheel, fruit, conch and club. His ornaments such as the crown, earrings, necklace, mekhala and Vanamala are made of bead strings. He wears only a short dhoti leaving the upper part of the body bare. Behind his head is also a halo the rim of which has a border of flames. This must have been surmounted by an umbrella of which now only the pole remains. Of special interest is the shape of the Srivastsa serving as a pendant to the tight necklace of the deity as it is the predecessor of the four petalled form of the later age.

Though the figure is stumpy and rather crude, the Pralambabahu pose, chitraphala or fruit in this right hand and partial carving of the figure in round and other stylistic features point to the antiquity of this figure. The flamed rim of the halo, the umbrella post and facial expression can be compared with the Vishnu figure of early Medieval period from Nalanda illustrated by Banerjee. It is also interesting to note that the position of the hands of Vishnu is exactly similar to another contemporary sculpture of the Patna Museum (Arch.63). On the above ground this figure of Vishnu falls in line with the two bronzes discussed above and should accordingly be assigned to circa 9th cent. A.D.

4.FEMALE DIVINITY:- (Acc.No.45.148)

This figure is carved on a stone stelle and shows a female figure seated on a lotus seat looking like a Cushion. A yogapatta runs around her legs in Pallatthika style. She is two handed holding a rosary in right hand raised in abhaya, and a long necked vessel in the left hand resting on the knee. She has a fine Jata-kuta and wears stanahara, mekhala and Kankans. Behind the head is seen a lotus halo.

The Museum record identifies it as Buddhist goddess Tara. But there are hardly any indications of its being a Buddhist sculpture for it comes from Muktadevi Temple Moosanagar in Kanpur District which is exclusively a Brahmanical site. On the basis of rosary and the vessel however, she may be identified as a Saiva goddess probably Parvati and can be dated to the 6th cent. A.D.

5. GODDESS WITH A BIRD(Acc.No.65-66)

It is a beautiful two handed female figure standing in Tribhanga pose with a big halo, beautiful dhammila, tight garments and sparce jewellery. In her right hand held as if in varadamudra is an object which though brokwn looks like a fruit or bunch of flowers. Perched on the wrist of the left hand which is placed on the thigh is a bird looking at the object held in right hand. Due to damage and corrosion the exact nature of the bird cannot be determined but it can neither be a peacock nor a parrot.

Ladies sporting with parrot, crane and pigeon was a popular motif in early Indian art, but the present sculpture does not belong to this category as the female figure in this case is superior to the ordinary women with bird because of the halo, partial varadamudra, and above all the two worshipping attendants which impart this figure with divinity and superior status.

As animals and birds are rarely placed in the hands of the images of deities (goat, ram or deer and cock are only known) the present sculpture poses an iconographic problem. May be the bird is a swan which is associated with Brahma and Sarasvati. Can it then be the image of Brahmani or Sarasvati? But I am not aware of any such dhyana of a Devi image. Nor is there sufficient evidence to support the proposed identification. This sculpture comes from Kausambi and belongs to 7th cent.A.D.

6. SWEET DURGA (Acc.No.55-287)

The stone image shows a female deity in tribhanga pose. She has eight hands, the principal right and left hand respectively held in abhayamudra and akimbo adding grace to the well delineated body while a dagger, rosery and noose and trident, bell and shield or mirror are the attributes of the other six hands. On the head is a Jatajuta tied with an ornamented fillet. Other ornaments include necklet, armlets, braclets and girdle besides earrings and anklets which are of different varieties, the latter a feature of rare occurrance. A tight fitting Saree is wrapped around her loin . An aura of respect and divinity is provided by a lotus halo behind the head and a lotus seat on which the goddess stands. Near the feet is crouched a lion while two four handed female figures flank the goddess on either side. There is also a kneeling devotee in adoration.

The sculpture has certain extra-ordinary features. Of special significance are the four handed attendants, the one on the right standing in adoration holding a chauri in the suspended right hand and a flower in the half upraised left and that on the left almost similarly disposed but supporting the shaft of the Trisula with her half-upraised right hand. This might be the anthropomrphic representation of the female energy of the Devi's ayaudha Trisula. A closer look at the other figure which is partly damaged would reveal another interesting aspect. By drawing a straight line from the broken part of the sword to the head of this figure, it can be said with some certainty that the Devi's broken hand holding the Sword must have rested on its head alongwith the hilt of the sword. If this surmise be correct, we get on this side the another personification of an ayudha ie. the female energy of the Sword.

Anthropomorplic representation of God's implements seems to have started round about the fourth century A.D. but it was generally confined to Vaishnava figures. Implements such as Vagra, danda, Khadga, Pasa, ankusa sakti and Trisula are also personified in later iconographic Texts but they are seldom shown in human form texts In the latter case they are depicted according to their gender. The sculpture under review is not a male divinity but a female one and I am not aware of any reference of the personification of any implement in the case of goddesses. May be because of the multiplicity of deities and highly academic and complex nature of the medieaval image worship the sculptor created this sort of ayudhas like representation providing female energies to the If, on the other hand, these figures are not ayudhas, are they then the goddesses who are said to have presented Katyaini with several implements before she killed Mahisa Sura. It may also be printed out here that the none of the descriptions of the Devi as given in available texts talhes in the teto with this sculpture though the presense of lion, Jatajuta

and other implements indicate its identification as Durga. The conception of Durga as generally known is almost always terrific and awe inspiring. The present sculpture depicts her in an entirely different mood which is charming and placid. A more satisfactory identification of this unique image supported by authoritative text is greatly to be desired If comes from village Chandapur near Kananuj and may be placed in the 9th cent.A.D.

7.VISHNU (Accession No.56.337):

Yet another anthropomorphic representation of an ayudha is found in the mutilated 8th cent. Vishnu image from Nasirabad in Sitapur Distt. The sculpture broken into two pieces shows a part of God Vishnu standing enface wearing the usual drapery and ornaments. On his left flank are seen two male figures, one immediately below his left hand and the other on the extreme left side. The first figure holds a fully lown flower in his hands placed near the chest while the other carries and inverted Trisula or arrow with prongs. There is little doubt as to the identification of these figures as Padmapurusha and vaisnava dwarapala. Whereas other ayudhas of Vishnu like Goda Chakra and Sankha are frequently personified, Padma in anthropomarphic form is rarely found in Vaisnava reliefs of early Mediaeval or later Medieval art. The other figure too is interesting for we have here perhaps one of the earliest representation of a dwarapalaka whose independent figures are numerous at Kajuraho. In the present sculpture, however, the gate keeper is carved on the back slab of Vishnu image.

8.THE MUKHALINGAM:-

This is a small lingam with argha. On the foursides of the linga are four human busts carrying a pitcher in left hand and a rudraksha in the other held in abhaya pose. None of the figures have a Jatabhara as is usual with the Mukhalingas but instead they wear crowns, besides Kandalas and graiveyaka and locks of hair fall on the sides. On the top of the lingam is a geometrical design and on the shaft two mekhalas. Surrounding the length and breadth of the argha is shown a snake. This small and insignificant looking object is nevertheless very interesting. Not only has it been made according to rules laid down in the iconometric texts in respect of its measurements, it also depicts some notable characteristics. The geometrical design seen on the top of the lingam is actually a Sri Chakra which can be identified on the basis of 43 triangles interlacing each other in a plane and tallies in detail and design with the diagrams of the Meru type of Sriyantra given in books. This type of lingas known as Sailaja lingas are very popular amongst the Lingayats and Virasivas. It is a cholalinga variety of mukhalinga. The bust of Siva an the four sides are true to the agamas and show that the tradition of Siva carrying a ghata and male as exhibited in early mukhalingas continued atleast to the mediaeval period. This is also one of the few examples where Siva lies has been depicted as Ushinishina. The carving of the sculpture as a whole leaves little doubt about the antiquity of this object which can be placed in the 8th cent.A.D. It is said to have been brought from Nepal and may rank amongst the very few Yantra lingas known to us.

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SOME OBSERVATIONS ON THE ANANTASAYI-NARAYANA(AT DEOGARH)

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V.A.Smith[1] pointed out the importance of literature for the assessment of Indian art and iconography. Coomarswamy,J.N. Banerjee, Krámrisch, Gopinath Rao, Agrawal (V.S.), Daniel Smith and others have done their work in relation to the literary works. But I have not come across any such work or scholar who tried to explore the oceanic texts of the Puranas. I have pointed out in my study of the Garuda Purana that the scholars working in this field blindly copied from the works of Gopinath Rao without caring even to examine the text of the Padma Purana. I have traced there the evolution of Brahmanical iconography from symbolic representation of Saligrams to those of Chaturvimsati images of Vishnu and others.

The Bhagavata Purana clearly asserts that he is a true sage who worships Yajna-purusha through the process of meditation contemplating on the Mantra-murti of the Formless:

Image-worship was meant for a ordinary worshipper who gaine knowledge through the process of 'abyasa'. Thus Kriyayoga stumulated dhyana-yoga which ulimately helped a sadhaka to visualise the Sabda-Brahma form of the God.

The Siva Purana refers to two forms viz.'Akala' and Sakala; the former represents Brahma (Brahma-Sabda) and the latter reflects on the forms of the Formless (rupatvat). Thus the God was worshpped in two forms viz. linga (lingam nirakaram) and 'bera' (beram Sakaram). The Siva Purana asserts that Siva,alone being Param Brahma, was worshippedin these two forms viz., linga and bera, while all other gods were worshipped only in the form of 'bera'(image3.

Kalidasa offers his salutations to the Nagadhiraja Himalaya in the mangala Sloka ofthe Kumara-Sambhava (I.1) which is prayer sung in the glory of Siva -

"Oberisance to the benevolent Sambhû represented by this mountain shaped like a bow.

There are references to Vaisnava lingas representing 'alingam' Isvaram (lingani Vishnoh)5 The Formless one turned Himself into many and all other gods sprang from the body of Narayana (deva Narayanangajah).6 Even Siva worshipped by the Saivas represents Narayana.7 Such was the age of the Imperial Guptas when under the patronage of philosopher-kings devoted to the service of Narayana that the Bhagavata- and Siva Puranas were composed to stimulate the spirit of the poets and artists. Gupta artist was called upon to give visible expression to the Pauranic concepts through the medium of stone, clay or painting. This he accomplished with extraordinary success by means of some simple but profound formulas of iconography and sculpture like Visnu resting on the cosmic serpent, Ananta Sesa.8.

This wonderful image of Yogindra Visnu sleeping on poisonous serpents (Visadharasanah) is gifted with the entire beauty, grace and charm (Sayanam Sarvasundram).9 The sculpture

represents the essence of the Puranas. I will draw your attention to Brahma.9 Pandit M.S.Vatsa observes "Brahma seated in the centre on a full blown lotus the stalks of which not being connected with the navel of Visnu, presumably emerge from behind the coils of the Cosmic serpent. Gopinatha Rao has illustrated this panel (EHI,Vol.I,Pl.XXXII) and described it on (EHI.Vol.I) pp. 110-12). He is incorrect in stating that Brahma is seated on lotus issuing from Visnu's navel as the lotus stalk is not connected with it."10 Gopinatha Rao is perfectly right for the lotus stalk must be connected with the navel of Visnu. It is only the masterly proficiency of the artist to bring it up from behind the coils to show the stupidity of Brahma embossed in ignorance. Here the artist follows the Bhagavata Purana which tells us:

" When this universe was under waters of the deluge, the Lord was lying down upon the body of the Ananta. He felt a desire to create. So the Lotus, the abode of the Lord Himself and so also representing Him (Sa padmakosah ... sa eva Visnuh) arose from his nabhidesa. Thereupon issued out of it the Brahma, who did not see anyone there. So he cast his looks in the four directions and in consequence of which he had four faces. The Adideva Brahmma sitting on lotus did not know the real nature of the Lotus. He was under the spell of illusion thinking: "Who am I seated on lotus? How has this only lotus sprung above waters? Perhaps there is something below as the support of this lotus. Thus thinking, Brahma went down the deep water through the pore in the lotus-stalk. But even on so going down and searching there for lotus-stalk he could not find out the end of the stalk existing on any support. Ultimately by renouncing the notion of ego and by regulating this breath he meditated upon the Lord and remained seated on the lotus in the state of Samadhi. Brahma then saw Him in his mind and later he saw a great Purusa lying on the Ananta Naga. He saw in His navel the lotus and himself (tan nabhisarah sarojam atmanambhat.11 The exquiste beauty of words, emotions and poetic genius, which transformed his Master into Sabada-Brahma, had been faithfully translated by the artist. Thus the invasibility of the lotus-stalf associated with the navel of Narayana had been executed by the sculptor in accordance with the description found in the Bhagavata Purana. The great God has been compared to the great mountain Sumeru is believed to be the abode of gods, who sprang from the body of Narayana. The figures sculptured below have been taken by scholars as Pandavas and Ayudhapurusas etc. But the five male figures represent the five elements of creation and the female figure represents Maya, the creative energy of the God.12

The philosophy of Vedanta and yoga as well as the philosophy of fine-art propounded by the ancient Indian thinkers have inspired the entire iconography of Ananta-sayi. The invisibility of Lotus explains the Sukshma rupa of the God which can be realised only through meditation and Yoga. His Sthula rupa, which is the support of dharma (dharana srayah), can be visualise through Kriya-yoga, Bhakti and Jnana. The artist had fully and faithfully translated the spirit of Vaisnava iconography that His body is the abode of beauty and bliss. It is sheer speculation to propound Greek influence.13 Gupta artist had an ocean of nectar in the Puranas to drink. There is not the slightest trace of Greek inspiration associated with this form.

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3. Siva P.I.5. 10-30
4. Ibid., I.8.11 नमस्तुभ्यं भगवते विश्वयोनये संभवे शैलधन्वने।4
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१६

फाइल की संख्या............

क्रम संख्या............

विभाग

अलमारी संख्या............

खाना संख्या............

बंडल संख्या............

फाइल का शीर्षक

विभाग	संख्या	सम्बन्धित फाइल का विषय

श्रेणी............ क्रम संख्या............
स्थाई रूप से रखा जाय।

श्रेणी............ क्रम संख्या............
मास............१६ तक रखा जाय ।

पी० एस० यू० पी० ७ M (१९७१–७२) प्रांतीय फार्म १७ क्यू २०,००,०००

निर्माता—पेपिरस खजुराहो प्र. लि. झांसी